











**News Chronicle**  
**HOUSEWIFE'S HANDY BOOK**



News Chronicle  
HOUSEWIFE'S  
HANDY BOOK

*A Complete Library of Information  
for every Practical Home-lover*

EDITED BY

A. C. MARSHALL

*Editor of "Everything Within," "The Golden Treasury,"  
etc., etc.*

LONDON

GEORGE NEWNES LIMITED

SOUTHAMPTON STREET, STRAND, W.C.2

PRINTED IN GREAT BRITAIN BY THE WHITEFRIARS PRESS LTD  
LONDON AND TONBRIDGE



# JUST BETWEEN OURSELVES

## A Word from the Editor to his Readers

**I**N setting out to compile this complete library of useful home information I have had in mind the busy housewife who feels she wants at hand for ready reference not a litter of small books, but one big work which she can always regard as a firm, reliable friend in every doubt and difficulty.

We all want such a friend at times, and this "Housewife's Handy Book" of ours is really fifteen books all bound together, fifteen distinct and separate sections. You may be bothered about a cookery recipe, or over the wording of a letter you have to write, or some little point of neighbourly etiquette may need clearing up. Perhaps the children are clamouring for a special sweetmeat, or Hubby does not know what to do in the garden this month, or you can't remember just the stitch to use in that piece of fancy needlework.

You all realise how these little problems crop up in home life, and it is friendly, useful help along these lines that the Handy Book is waiting eagerly to give. The photogravure section on Stitchcraft, further elaborated in Dressmaking and Embroidery, is a host in itself, and I know you will all be interested in the Business of the Home, for wives to-day want to know about house purchase, insurance, rates and taxes and to be able to discuss such matters sensibly with their husbands.

So, altogether, and leaving the work to speak for itself, we have fifteen friendly, helpful, clearly-written and where necessary illustrated little books all in one. With these fifteen friends you need never be at a loss in the home wherever your interest of the moment lies and I'm sure you may with every confidence turn to the right page and find there just the knowledge you require.

A. C. M.

# TABLE OF CONTENTS

---

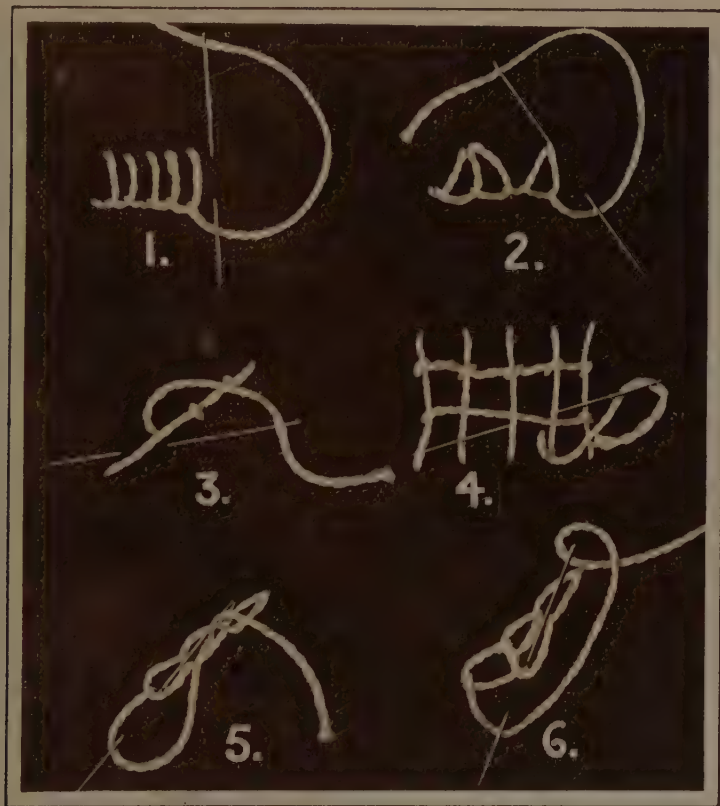
## SECTION

I.	STITCHCRAFT MADE EASY . . . . .	<i>Photogravure Section</i>
	Plain Needlework; Hem-Stitching; Smocking; Quilting; Tapestry; Knitting; Crochet; Rug Making, etc., etc.	
		PAGE
2.	A. B. C. OF DRESSMAKING . . . . .	I
3.	A. B. C. OF SIMPLE EMBROIDERY . . . . .	37
4.	THE HOUSEWIFE'S COOKERY BOOK . . . . .	83
5.	SWEETMAKING AT HOME . . . . .	151
6.	JOB'S ABOUT THE HOUSE . . . . .	171
7.	SCIENCE FOR THE HOUSEWIFE . . . . .	190
8.	THE BUSINESS OF THE HOME . . . . .	197
9.	MONEY MAKING AT HOME . . . . .	231
10.	EVERYDAY ETIQUETTE . . . . .	265
11.	THE HOUSEWIFE'S LETTER-WRITER . . . . .	271
12.	HOW TO DANCE . . . . .	311
13.	YOUR PLACE IN THE STARS . . . . .	331
14.	BEAUTY FOR THE HOUSEWIFE . . . . .	353
15.	THE HOME GARDEN . . . . .	385





# STITCH-CRAFT MADE EASY



## EMBROIDERY

**1. Blanket Stitch.**—Take a stitch with the needle pointing downwards. Pull the needle through. Keep the stitches close.

**2. Blanket Stitch in Threes.**—Make one stitch slanting to the right, one vertical and one slanting to the left.

**3. Couching.**—Sew long single threads, then catch these down with short stitches at regular intervals.

**4. Couched Filling.**—Fill in

with long lines of cotton arranged in squares. Sew these down where the lines cross.

**5. Chain Stitch, Single.**—Hold the thread down under the left thumb. Take a stitch with the thread under the needle. Take the next stitch through the last loop.

**6. Chain Stitch, Double.**—Begin as for single chain. Make two stitches in the first loop. Go on working in twos.

## EMBROIDERY



**1. Cretan Stitch.**—Work stitches from either side to the centre alternately. Keep the thread under the needle.

**2. Darning Emb. Stitch.**—Work one row of even stitches and then take up those threads skipped in the first row.

**3. Daisy Stitch, No. 1.**—Hold

the thread under the left thumb and make a chain stitch.

**4. Daisy Stitch, No. 2.**—Catch down the loop with a small stitch.

**5. Double Back Stitch.**—Take a small backstitch first on one side and then on the other.

**6. Fly Stitch.**—Slant the thread. Take a slanting stitch to meet it. A short stitch holds down the loop.



**1. Fishbone Stitch, No. 1.**—Take a stitch to the centre, first from one side and then from the other.

**2. Fishbone Stitch, Leaf Formation.**—Begin with a single stitch down the vein of the leaf and then continue as above.

**3. French Knot, No. 1.**—Hold the thread tightly with the left forefinger and thumb. Twist the needle two or three times round it.

**4. French Knot, No. 2.**—Put the needle in again at the starting place.

**5. French Knot, No. 3.**—Bring out the needle ready for the next stitch.

**6. Knot or Snail Stitch.**—Hold the thread down with the left thumb. Take a small stitch under the thread.

## EMBROIDERY



**1. Oriental Stitch.**—On the top line the thread is under the needle. On the bottom line the thread is over it.

**2. Outline or Stem Stitch.**—Take small stitches, keeping the thread to the right of the needle.

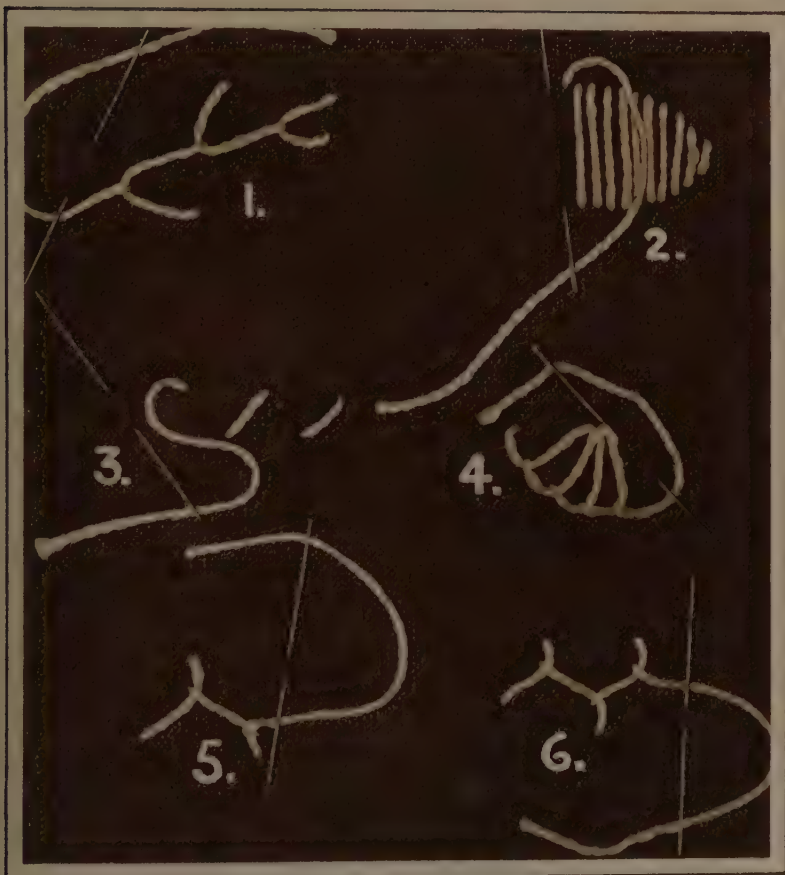
**3. Rope Stitch, No. 1.**—Work as for chain stitch. Bring the needle out each time to left of the last loop made.

**4. Rope Stitch, No. 2.**—Take slanting even stitches, putting the needle through to the back of the material each time.

**5. Running Stitch with Interlacing Thread.**—Make a row of running stitches and then thread these in a zig-zag manner.

**6. Stroke Stitch for Flowers.**—Take straight stitches from the centre to the edge of the flower all the way round.





**1. Stroke Stitch for Sprays.**—Take a stitch for the centre line and then one on each side of this alternately.

**2. Satin Stitch.**—This stitch can be worked vertically, horizontally, or diagonally. Take even stitches through the material.

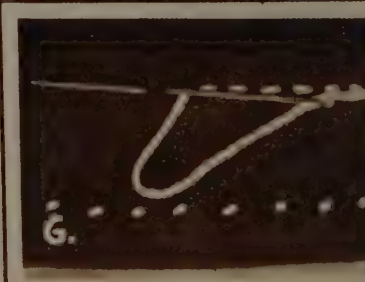
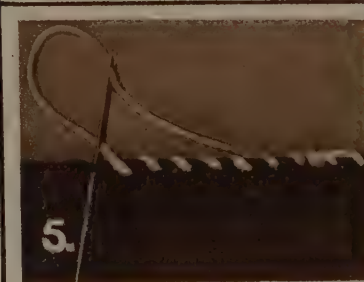
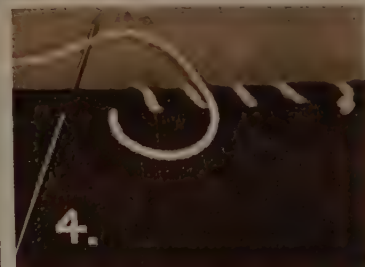
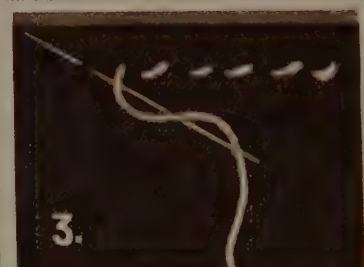
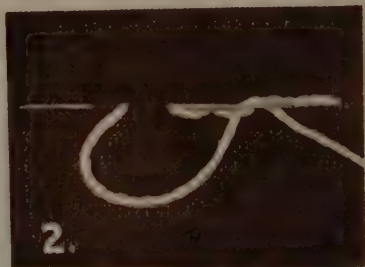
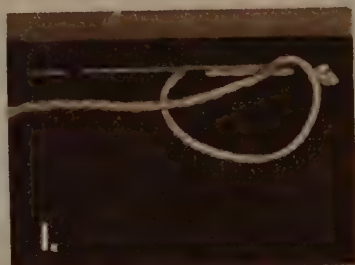
**3. Tent Stitch.**—Hold the thread in a slanting direction, take a slanting stitch to the left.

**4. Wheel Stitch.**—Make a series of buttonhole stitches, putting the needle through the centre each time.

**5. Wishbone Stitch, No. 1.**—Take a stitch on the top row, with the thread under the needle.

**6. Wishbone Stitch, No. 2.**—Reverse the needle, take a stitch on the bottom row with the thread under it.

# PLAIN NEEDLEWORK



**1. Tacking.**—Take up short stitches, leave about  $\frac{1}{4}$  in. between each stitch.

**2. Back Stitching.**—Put the needle in three threads back from where it was drawn out, bring it out six threads forward.

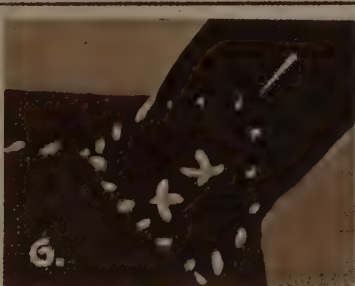
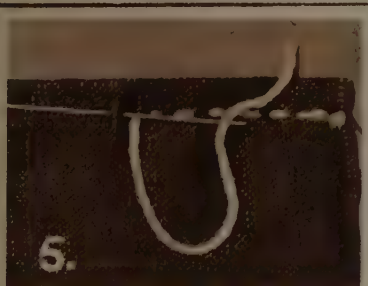
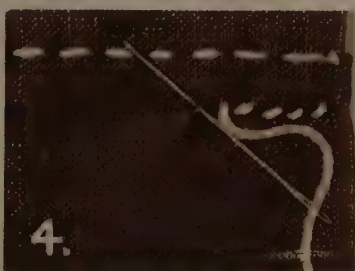
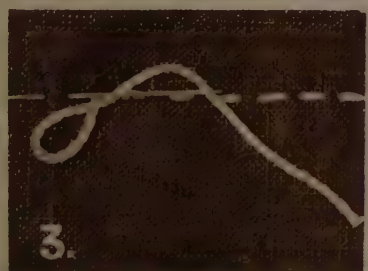
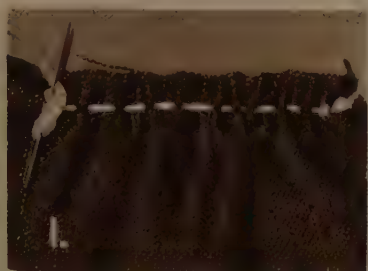
**3. Hemming.**—Put the needle in through single material, below the fold, bringing it out through the edges of the fold.

**4. Whipping.**—Roll over the edge with the thumb and forefinger of the left hand. Take a slanting stitch under the roll.

**5. Top or Oversewing (seaming).**—Pin two selvages together. Insert the needle from right to left.

**6. Running Stitch and Tuck-ing.**—Pleat the material. Run this, passing the needle in and out of the material at regular intervals.

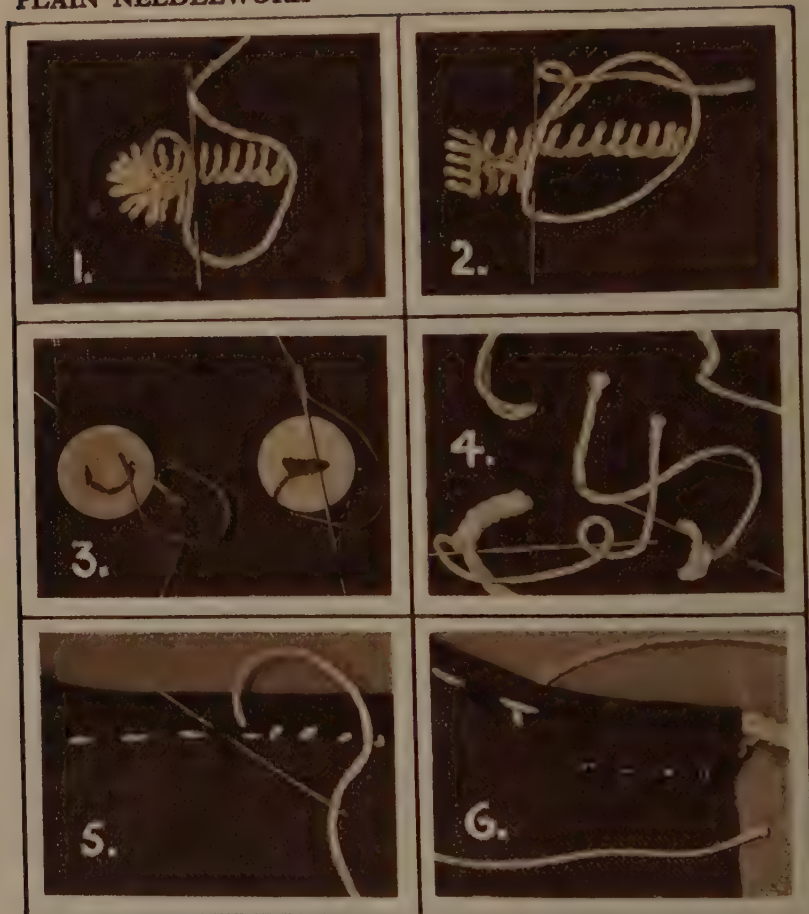
## PLAIN NEEDLEWORK



**1. Gathering.**—(1) Take up two threads and leave four. Put several of these stitches on the needle, before drawing it out. (2) **Stroking Gathers.**—Draw up the gathers, stroke each one down vertically with the eye of a needle. **2. Setting in of Gathers.**—Slip the gathered material under the band and distribute the gathers evenly. Hem each gather to the band.

**3 and 4. Run and Fell (seam).**—Run two pieces of material together  $\frac{1}{4}$  of an inch for the edge. Trim off half the inner edge. Turn under deeper edge and hem. **5. French Seam.**—Run first on the right side and then again on the wrong side. **6. Sewing on Tape Loops.**—Lay the two ends, side by side. Join them with cross stitches. Turn under the raw edges and hem.

## PLAIN NEEDLEWORK

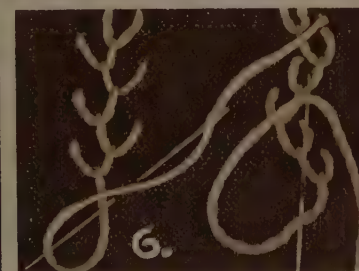
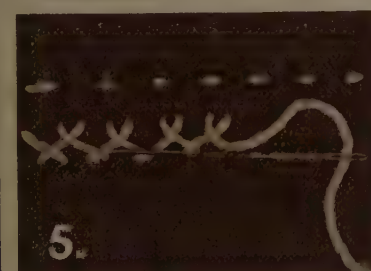
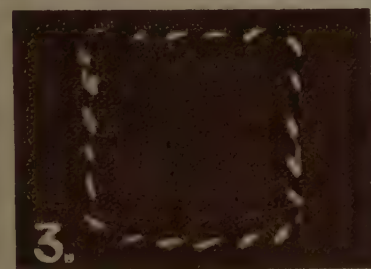
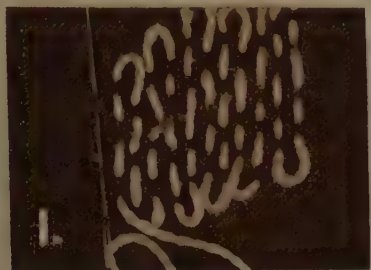


- 1. Button Hole Round Ends.**—Pull the needle up, so that a little knot is formed. Work seven or nine stitches round each corner without a knot.
- 2. Square End.**—Make five, seven or nine buttonhole stitches.
- 3. Buttons.**—(1) Make a ring of back stitches. (2) Make a bar of stitches across the centre of button and buttonhole.

- 4. Loop Button Holes.**—(1) Cover these loops with buttonhole stitches. **Eye for a Hook.** (2) Make a bar, cover this with buttonhole stitches.
- 5. Binding.**—Run the material and binding together on the right side. Fold over binding and hem.
- 6. Piping.**—Tack cord inside bias fold. Lay on right side. Backstitch to material, fold over edge and hem.



## PLAIN NEEDLEWORK



**1. Darning a Tear.**—Draw the edges of the tear together with rows of darning stitches.

**2. Darning a Hole.**—Darn vertically and then horizontally. Carry the cotton across the hole and pick the corresponding threads on the opposite side.

**3. Patching.—Right Side.**—Turn the patch under all the way round and hem to the wrong side. Turn to the right side and cut

away the worn material to within  $\frac{1}{4}$  inch of the stitching.

**4. Patching.—Wrong side.**

**5. Herring Boning.**—Make a stitch through the double thickness of material and then another below, a little to right, through single.

**6. Feather Stitching.**—Take a slanting stitch, first on one side and then on the other. **Coral**

**Stitching.**—The stitches here are vertical.

# HEMSTITCHING

## and DRAWN-THREAD WORK

### 1. Single Hem-Stitch.

Draw two to four threads out of the material, according to its coarseness or fineness. Turn down a hem at the fold immediately above the drawn threads. Tack the hem at a little distance from the fold, so that the tacking stitches will not interfere with the hem-stitching. Begin at the left, then slip the needle in from right to left under three or four threads, draw it through and take a short upward stitch to the right, through the hem.

### 2. Trellis Hem-Stitch.

Work the first row in the same way as single hem-stitch and on the lower row, pick up half the threads in one cluster and half of those in the next.

### 3. Darning over Drawn Threads.

Some very effective patterns can be made in this way and the illustration shows you very clearly how this type of drawn-thread work is done. Pass the needle to and fro across two groups, each containing the same number of threads, until they are covered with darning stitches and then pass on to the next two groups of threads.

### 4 and 5. Finishing Corners in Drawn-thread Work.

After hem-stitching the cloth all the way round, cut an equal number of the threads near to these stitches, on two sides of each of the four corners. Draw out these cut threads and then you will have four square holes, one at each corner. If you are working a row of open-work at some distance from the hem, the two cut edges must be buttonholed. In this case you will need to work a row of hem-stitching on both sides of the drawn threads and in the first case only one more row. Now start your cotton half way down one side of the cut-out square. take it across the hole and then group the threads into threes. Take two or three back stitches over each group and finish by taking the thread over the second cut-out square. Do this on all four sides of the cloth. Each hole is now crossed with two strands. A spider's web is the accepted method of filling these holes and it is done by adding two diagonal strands to each square. To finish the web, bring the

## HEM-STITCHING



needle through the centre where the four strands cross and work round and round, putting the needle back over one thread and under the next, then back again over the thread it last went under, and so on until a circle of stitches have been formed. Take the cotton to the wrong side of the centre of the web and finish it off.

The best material for this kind of work is evenly woven linen and the material used for the stitching should be the same thickness as the single threads in the linen.

# SMOCKING

Smocking is typically English and some very delightful examples of the original work can be found in museums all over the country. It is a method of ornamenting and strengthening gathers and was used years ago generally for this purpose, but now it survives rather more as a form of decoration and is very often seen on children's garments.

Specially prepared transfers are sold for smocking, printed in different sizes with small dots at regular intervals in white, yellow or blue. The material taken up by the smocking varies according to the size of the transfer used. The sampler photographed was worked on linen and dots quarter of an inch apart were used for the gathers. Eighteen inches of this material made about nine inches of smocking. These figures will give you some idea how much material to allow.

To smock, you must first of all iron off the transfer on to the wrong side of the material, and then gather each row of dots with strong cotton, taking care to take up no more than the dot each time. Draw up the gathering threads and tie them together in pairs. Arrange the gathers perfectly evenly before beginning to smock; on stiff materials, stroking may be necessary. Keep the smocking stitches at an even tension and when the work is finished, but before taking out the gathering threads, cover it with a thin, damp cloth and hold a hot iron over it at a little distance from this. When the cloth is dry, hold the iron over the smocking, but do not let it rest on it. Now take out the gathering threads.

From these nine stitches you will be able to make up your own patterns. A very effective one is made up of one row of cable stitch, followed by several rows of diamond stitch and finished with double Vandyke stitch.

The photograph illustrates the principal stitches used in smocking. All these are begun in one way, the cotton is started on the second pleat either at the left or the right according to the stitch, on the wrong side of the material and then the needle is brought through the first pleat to the right side. The gathering threads act as guide lines and the stitches are usually taken over these.

Beginning at the top of the following page the stitches are as follows:

## 1. Outline Stitch.

This stitch is used as a heading for most smocking patterns. It is worked from left to right in the same way as embroidery outline stitch. Keep the cotton below the needle and take one stitch in every pleat, keeping each one exactly over the gathering thread.



# SMOCKING





## **SMOCKING**

### **2. Single Cable Stitch.**

Work from left to right. Take a stitch through the first pleat with the cotton above the needle, and the next stitch through the second pleat with the cotton below the needle, and so on to the end of the row.

### **3. Double Cable Stitch.**

This is two rows of single cable stitch worked close together. Work the first row immediately above the gathering thread and the second row just below it. The only special point to remember is to reverse the order of the stitches, if you begin the top row with the cotton above the needle, begin the second row with the cotton below it.

### **4. Vandyke Stitch.**

Work from right to left. Bring the needle to the right side, half way between two gathering threads. Take a stitch through the first two pleats, then another stitch over. Come down to the gathering thread and take a stitch through the second and third pleats and another stitch over and then go up and take the third and fourth pleats together and another stitch over, in line with the first stitch. Continue in this way to the end of the row.

### **5. Diamond Stitch.**

Work from left to right. Start on top of a gathering thread, take the first stitch through the first pleat, with the cotton below the needle and then a stitch in the second pleat in line with the first stitch with the cotton above it. Come down half way between the two gathering threads and take a stitch through the third pleat with the cotton above the needle and another through the fourth pleat with the cotton below it. Then go up to the gathering thread again and take a stitch through the fifth pleat with the cotton below the needle, and another through the sixth pleat with the cotton above it. And so on, taking one stitch in every pleat. The second half of the diamond is started on the lower gathering thread and worked to meet the stitches in the first half.

### **6. Feathered Diamond Stitch.**

Work from right to left. The stitch is very much the same as ordinary coral stitch which is very often called feather stitch. Take the first two pleats together, keeping the cotton below the needle. Take the second stitch quarter of the way down between two gathering threads, through the second and third pleats, keeping the cotton below

## SMOCKING

the needle. The third stitch is taken half way between the two gathering threads, through the third and fourth pleats, with the cotton below the needle. Then work up to the top line in the same way, taking the fourth and fifth pleats together for the first stitch and then the fifth and sixth, and so on.

Start the second half of the diamond on the lower gathering thread and work up to the stitches in the first half.

### 7. Double Vandyke Stitch.

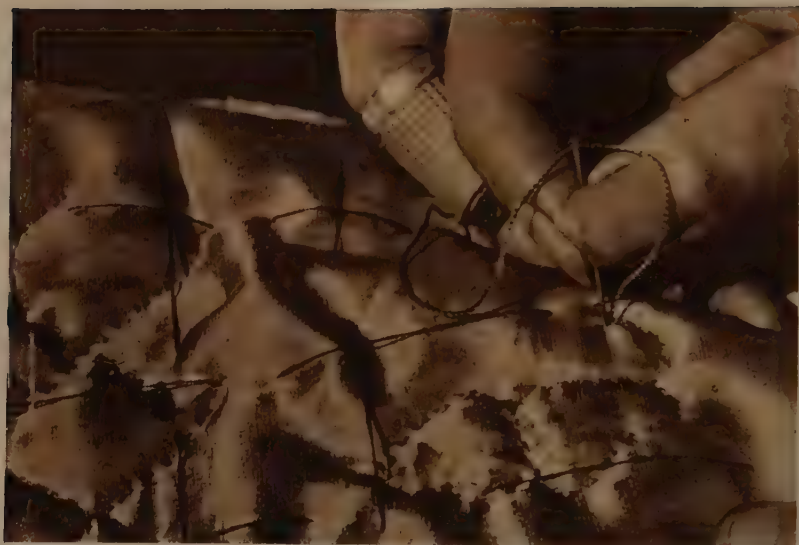
This stitch is headed by a row of single cable stitch worked from left to right. Double Vandyke stitch is worked from right to left in the same way as Vandyke stitch. Start close to the row of cable stitch. The first stitch is taken through the first and second pleats; the second stitch, half way between two gathering threads, through the second and third pleats; the third stitch over the gathering thread, through the third and fourth pleats. Then work up to the top row of gathering threads. The second half is worked in exactly the same way. Start on the gathering thread immediately below and work up to the first row of Vandyke stitches.

### 8. Wave Stitch and Double Wave Stitch.

Work from left to right, in outline stitch, four stitches up, one in each pleat and then four stitches down, one in each pleat. Begin a little more than half way down between two gathering threads, work four stitches up with the thread below the needle so that the fourth one comes on a gathering thread, and then four down with the thread above the needle. Work three rows altogether, each one immediately below the other. This is single wave stitch. For double wave stitch reverse the order of the stitches and work the rows to meet the single wave stitch.

### 9. Honeycombing.

Work from right to left. Start on a gathering thread. Take the first two pleats together and then a stitch over, take the needle to the back and bring it out on the lower gathering thread, and take a stitch through and then over the second and third pleats. Go up to the top row and take the third and fourth pleats together, and so on. Several rows of this stitch must be worked to get the effect of a honeycomb.



### HOW TO CARRY OUT THE QUILTING

*Here you see the different layers tacked together and the quilting stitches being taken right through them, the needle being held upright.*

## QUILTING

Quilting dates back to the eleventh century and the word quilt means "stitched together." In the first place I suppose several thicknesses of material were stitched together for warmth, and that later the stitches were made to follow the lines of some formal pattern and so became a decoration. One of the finest of these old examples that I have seen was a pale grey satin cushion covered with a pattern of overlapping oyster shells and stitched in several shades of rose silk.

There are two kinds of quilting. North of England, illustrated by the Round Cushion and Italian or Raised Quilting illustrated by the Pochette. The latter has become very popular in this country during recent years.

### North of England Quilting

The most suitable materials for this kind of quilting are Jap silk, taffeta, linen and crepe de chine, and the padding may be wadding doubled and folded with the skin on the outsides, flannel or dommette. The original North of England quilting is done without transfers and

## QUILTING

patterns are very often made up with ordinary household things, like cups and saucers, but nowadays it is possible to buy transfers specially designed for this kind of quilting.

The method is this, first iron off the pattern on to a piece of thin muslin, butter muslin will do, and then tack the muslin and the padding and the silk together, so that the padding is sandwiched in between the muslin, with the pattern uppermost, and the silk. Tack these three thicknesses together several times. The more tacking you do the better, and use sewing silk as this does not mark the material.

The stitches used in quilting are very simple and they are running stitch, back stitch and sometimes chain stitch, and for this last one the design may be ironed off on to the material as this particular stitch will cover all the lines.

An embroidery frame will be found a great help when quilting, as it holds the work taut and the several layers of materials firmly together. Almost any kind of cotton, silk or linen thread can be used and silk buttonhole twist, you will find, is especially good for this purpose. The illustration shows you very clearly how the actual quilting is carried out.

This kind of quilting is usually used for cot quilts, tea cosies, dressing-gowns and jackets, slippers, cushions, and sachets for handkerchiefs and night-dresses.

### Italian or Raised Quilting

The difference between North of England Quilting and Italian Quilting is that in the one the whole surface is padded and in the other only the design is raised.



**THE NIGHT-DRESS SACHET**  
*is an example of North of England Quilting.*

## QUILTING

There are, of course, some very beautiful examples of this kind of Italian work to be found, but you will have no difficulty in obtaining the necessary transfers for, since the work became so popular, they can be bought at almost any art needlework shop. Special wool is sold for Italian quilting in white and a good range of colours. These coloured wools are used when the material to be quilted is thin enough to let the coloured wools show through. Some very pretty effects can be got in this way, as for instance in floral designs, when the leaves and flowers are padded in their natural colours and these blush through the material. If you should want to do Italian quilting in colours it would be as well to take some of your material to the shop where you are going to buy the wools to make sure that they will show through.



*A ROUND CUSHION Quilted in the English way.*



## QUILTING

Jap silk, taffeta, crepe de chine, linen and organdie muslin are used for raised or Italian quilting, with a backing of thin muslin on which the pattern is stamped.

Begin by tacking the material and the muslin, with the guide lines uppermost, together. Here again, several rows of tacking threads are necessary. Now run or back-stitch along the double lines of the design in the same way as for North of England quilting. Then the next thing to do is to insert the padding between these lines. For this you will want blunt needles with large eyes. Pad from the back. If the muslin is thin enough the needle can be pushed through it quite easily, but if you have any difficulty in doing this snip a tiny hole in the muslin with a pair of scissors. Now draw the wool between the material and the muslin. For narrow lines, like those you see on the Pochette, one or two strands of wool will be enough, but for leaves and the petals of flowers you must work backwards and forwards until the area occupied by the leaf or petal is well padded, bringing your wool through the muslin at the end of each row and inserting it again through another hole in the muslin for the next row.

Italian quilting may be used very successfully for hand-bags and pouches, and for many household things too, and it also makes the most attractive borders for bed covers and dressing-table runners.



**POCHETTE**  
*in Raised or Italian Quilting.*

# TAPESTRY

Tapestry is worked either on plain canvas, woven in single threads, or on that which is often called cross-stitch canvas, with the threads woven in pairs. It can be bought in fine and coarse sizes and most of the stitches can be done on either. The designs are usually worked in wool, but silk, linen and cotton may be used.

Special needles are sold for tapestry and these have large eyes and blunt points, which do not split the wool. Charts of tapestry designs can be bought printed in colour, and good art needlework shops sell canvases painted and trammelled in the colours with which they are to be worked. A trammelled canvas is more expensive than a painted one, for it has single strands of wool laid over the whole design in the right colours and all the worker is left to do, is to stitch these strands down in the method that is illustrated by diagram No. 4.

There are very many tapestry stitches. The six you see photographed are the most widely known of these.

The first one is **Petit Point**. This, as the name suggests, is a very small stitch and is always taken over one thread of the canvas. The wool is carried forward under two vertical threads of the canvas. This stitch is used for small flowers, leaves and figures, and examples of it may be seen in tapestry hand-bags and pictures where the work has to be very fine.

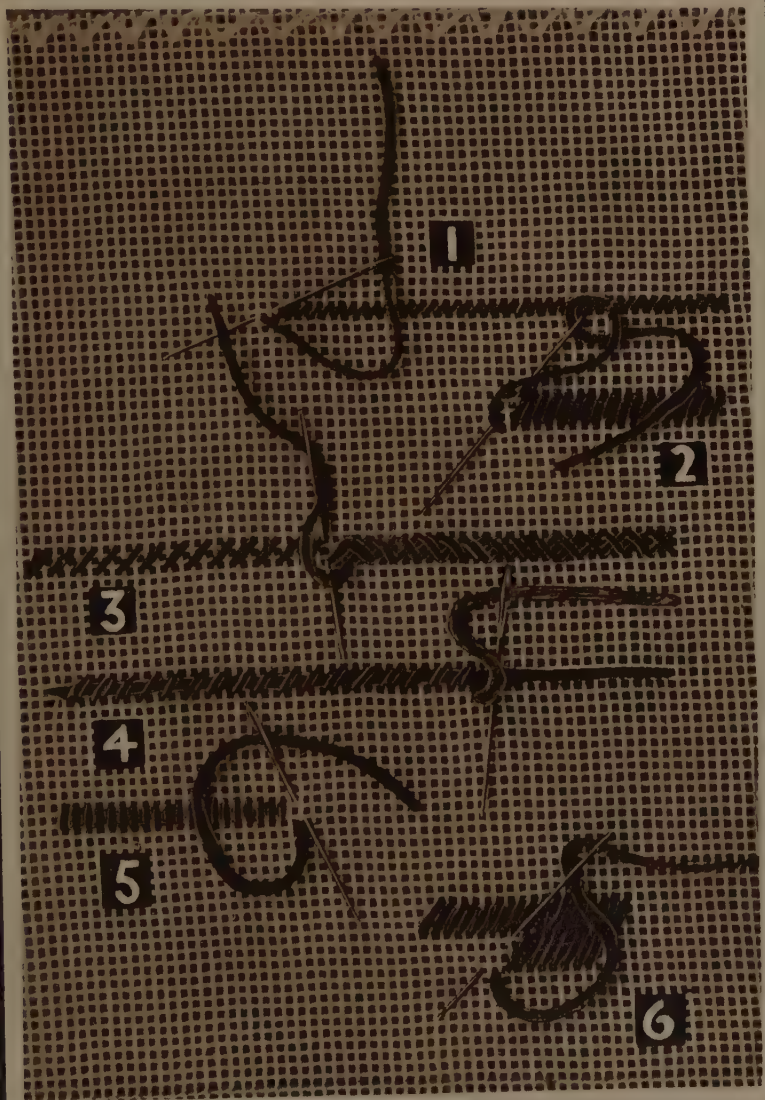
The second is **Gros Point**. This is just like petit point only bigger and can be worked over two or three threads of the canvas. It is used for covering rather larger surfaces.

The third is **Cross Stitch**. The first row is worked from left to right, diagonally, across a square of threads, that is a square with the same number of threads going horizontally and vertically. The return row is worked from right to left, and in this row each diagonal stitch crosses a slanting stitch in the first row. Whole canvases can be worked in cross stitch, and it is often seen used as a background for a design in petit point.

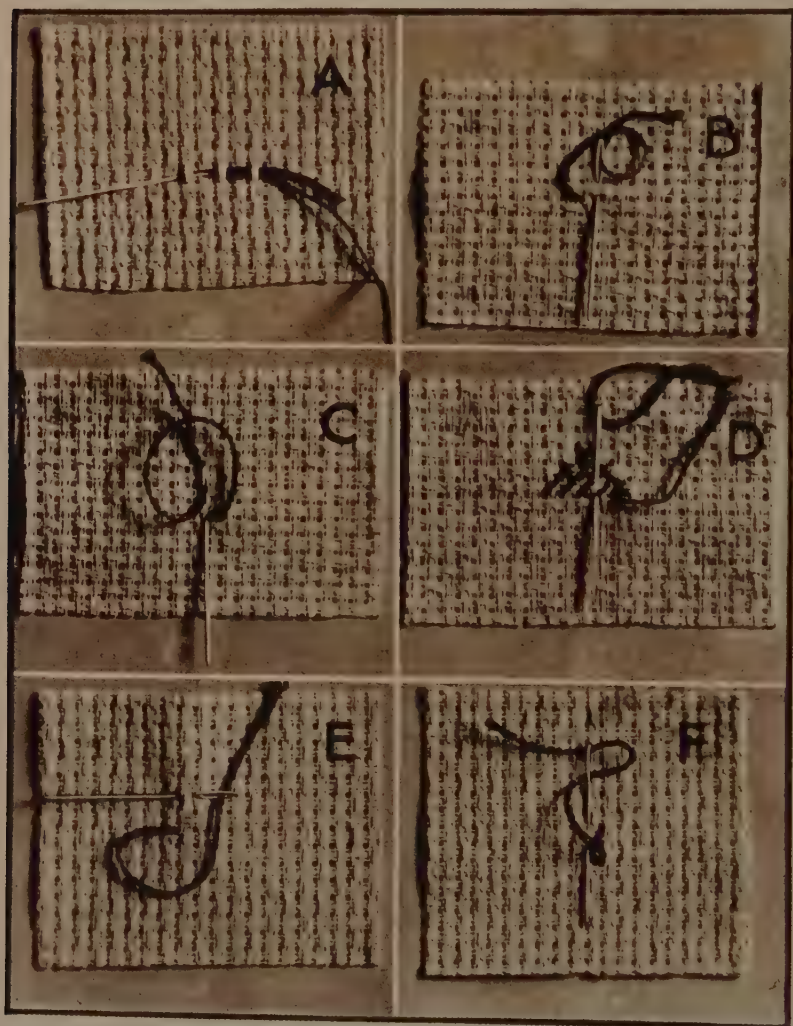
The fourth one is **Half Cross Stitch**. Here you will see one strand of wool laid or trammelled across the canvas and then stitched down with diagonal stitches, going all one way. This stitch is used when the wool is rather thick for the canvas, as it covers it with only half the number of stitches.

The fifth stitch is **Straight Gobelin**. This is always worked in horizontal rows over two vertical threads.

The sixth and last is **Oblique Gobelin Stitch**. This stitch goes over two vertical and three horizontal of the canvas.



# CROSS-STITCH EMBROIDERY



THE STAGES IN PLAIN CROSS-STITCH

A, beginning the stitch at the back of the material. B, the first stroke.  
 C, completing the cross-stitch. D, another method, a line of cross-stitches.  
 E, a long cross-stitch, first stage. F, completing long stitch.



## CROSS-STITCH EMBROIDERY



DETAILS SHOWING THE STAGES IN THE DOUBLE STITCH  
**G**, completed long cross-stitches, and method of doing them. **H**, the use of these stitches in filling up spaces. **K**, the first stage of double cross-stitch. **L**, second stage. **M**, third stage, and **N**, completing the double cross-stitch.



# KNITTING



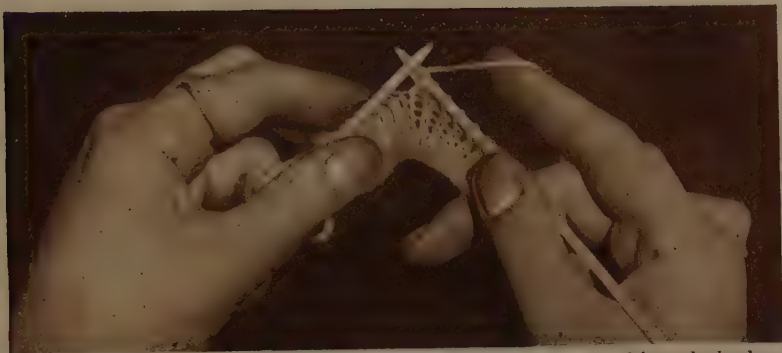
*GARTER STITCH—Every row is a knit row.*



*STOCKING STITCH—Rows of knit and purl—the knit row or right side.*



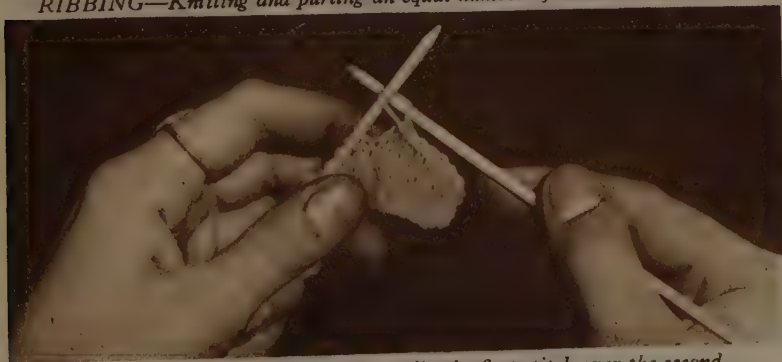
*STOCKING STITCH—Showing the purl row or wrong side.*



*INCREASING—Knit twice into a stitch—into the front and into the back.*

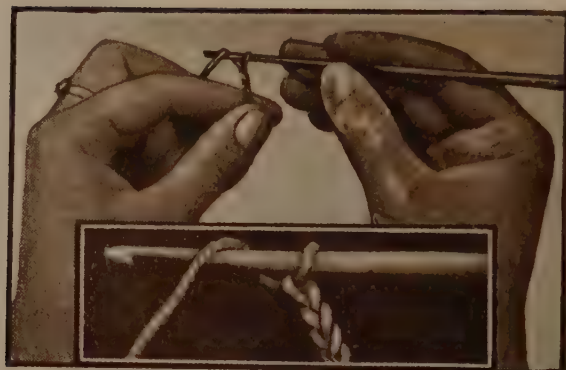


*RIBBING—Knitting and purling an equal number of stitches on each row.*



*CASTING OFF—Knit two, then slip the first stitch over the second.*

# CROCHET

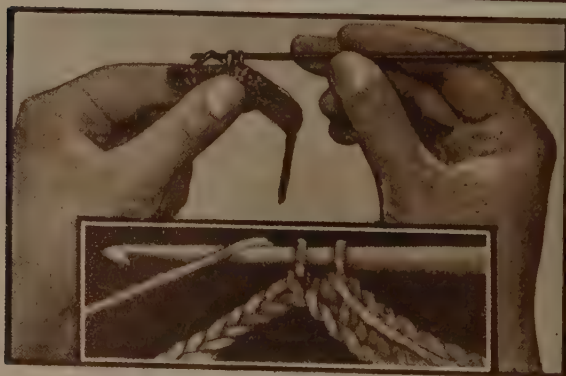


## CHAIN

*This is the foundation of all crochet. Make a loop on the hook, throw over and draw a loop through. Continue for length required, but do not work too tightly.*

## SLIP STITCH

*Sometimes called "single crochet" and is used a good deal to make joins or for working over an edge almost invisibly.*

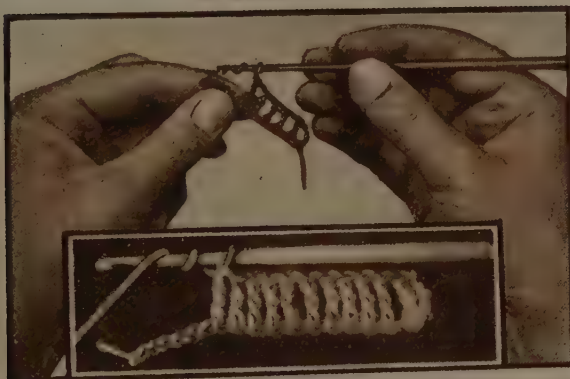


## DOUBLE CROCHET

*This is worked through both loops of a stitch to get a flat surface, but only through the back loops to get a ridged effect.*

## TREBLE

*Worked similarly to double crochet, but the thread is thrown over once before inserting the hook into the stitch. Used mostly for lace cotton crochet.*



## DOUBLE TREBLE

*The thread is thrown over twice before inserting the hook into the stitch, the stitches then being worked off two at a time. Used for edgings on shawls or to make holes for the inserting of ribbon*

## PICOTS

*These consist of chain and double crochet and form a simple little edging on doylies, matinee coats, etc.*





### 1. PREPARING THE WOOL

*Cutting the wool into strands of uniform length.*

## RUG MAKING

Rug making on canvas is not only a particularly fascinating and simple handicraft, but it is also a profitable occupation for the leisure hours requiring little initial outlay.

Although it is possible to buy many kinds of rugs in a large variety of patterns and colours, the particular shape and colour which would be most suitable is not always obtainable. By following the method described in these pages, rugs may be made to fit any space and to harmonise with any colour scheme, besides being considerably less costly and more durable than the machine-made article.

For making an ordinary pile rug two tools are necessary, a wool gauge and a catch hook, and the materials required are rug wool and canvas.

Canvas for rug making is obtainable plain or with a coloured line dividing it up into large squares. This makes the counting of the squares a very simple matter, and as it is also possible to obtain paper ruled out in the same manner, patterns may be worked out easily.

The canvas is available in 12, 18, 27, 36, 40, and 45-inch widths, the price varies according to the width and quality. It is an advantage to use the material in the exact width required for the rug, as the selvedge will serve as the edge and avoids the necessity of turning in any of the





2. MAKING THE TUFTS OF AN ORDINARY PILE RUG  
USING A CATCH HOOK—FIRST STAGE

*Push the hook under the canvas mesh as shown. Double the strand of wool and attach the loop to the hook.*



3. TUFTING—SECOND STAGE

*Pull the wool through the two holes in the canvas.*

## RUG MAKING



### 4. TUFTING—THIRD STAGE

*Now push the hook through the loop and catch the doubled strand.*

canvas in finishing, except at the ends for which an allowance of about 4 inches should be made.

There are many excellent makes of rug wool obtainable. It is always advisable to obtain the whole of the wool required at first, as it may not be possible to match the exact shade afterwards. If it should be discovered when the rug is half made that there is insufficient wool to complete it, and no more of the original colour is available, the nearest should be obtained and the cut pieces mingled with the others so that the slight difference is not so noticeable.

In making the ordinary pile rug, it must be understood that the height of the pile depends on the size of the gauge used in cutting it into strands ready for tying to the canvas. An average size for the gauge is 1 inch wide and  $\frac{1}{2}$  an inch thick with a groove along one side, which is generally about  $8\frac{1}{2}$  inches long. The makers of "Turkey" wool supply a special gauge on which the quantities are based.

It is important that the cut pieces should be of equal length, so care should be taken to keep the strands even without overlapping and on no account should the wool be stretched or pulled when winding it on the gauge. The cutting may be done with a sharp knife run along the groove, but the use of scissors, as shown in Fig. 1, will be quite satisfactory.

The rug is made with a catch hook. This is a special tool

## RUG MAKING



### 5. *FOURTH STAGE*

*Pull the doubled strand through its loop, so making a knot.*

fitted with a catch which prevents the point of the hook catching in the canvas.

The first stage in knotting the strand of wool is shown in Fig. 2, and consists in pushing the hook through a mesh so that the catch is carried past a double strand through a hole in the next row leaving the hook open. A strand of the wool is picked up in the left hand, exactly doubled, and the loop slipped over the hook and drawn tight as indicated.

The hook is now pulled through the two holes (see Fig. 3) for about half the length of the strand, and it will be seen that the catch will

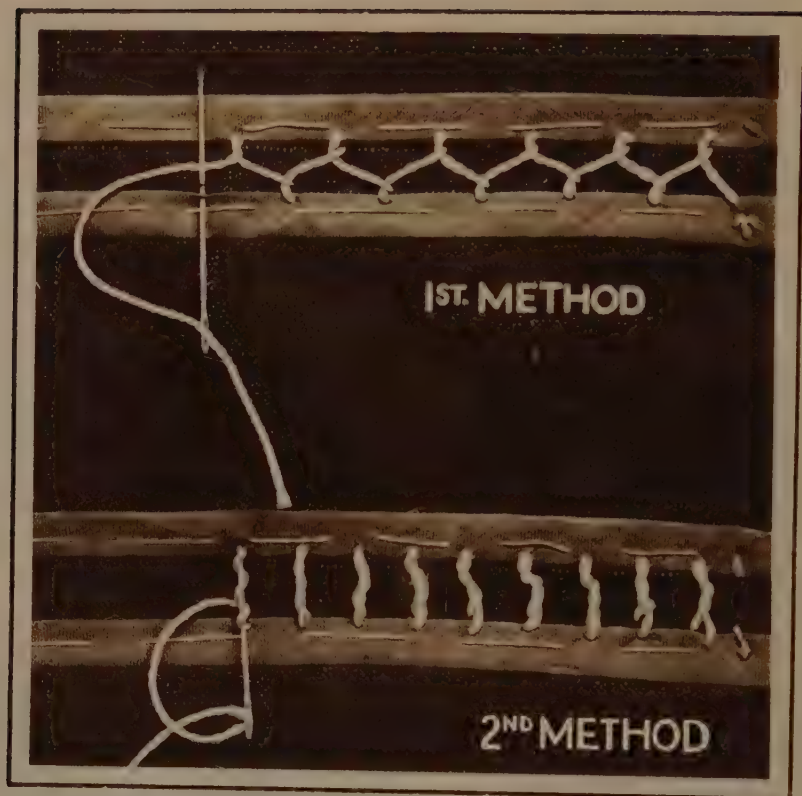
fall over and cover the point of the hook, thus allowing it to pass through the strands of the canvas. The slight tension necessary to keep the wool straight is now relaxed and the hook pushed through the loop and caught in the doubled strand (see Fig. 4). A firm and steady pull on the hook will draw the doubled strand through the loop, as indicated at Fig. 5. The knot, as shown at Fig. 6, is tightened up by a steady tug of the fingers.

This sequence of operations takes very little time, and with continual practice a high speed will soon be obtained.



### 6. *THE COMPLETED TUFT*

*When the knot has been made, tighten it.*



## FAGGOTING

Faggoting makes a very effective finish for garments of all kinds. Begin by tacking the edge of the garment to be faggoted to paper, and then tack a folded band of material about quarter of an inch away from this. Faggoting may be done in two ways. The first way forms a row of zig-zag stitches and is done by taking stitches first on one side and then on the other, with the cotton under the needle.

In the second way, a single stitch is taken across the division between the two bands of material, and the needle is twisted two or three times round this and brought out on the opposite side.



# A B C OF DRESSMAKING

*Dressmaking is one of the most profitable and fascinating home hobbies for every housewife, and in the following section each aspect of the art receives attention. Styles; the Sewing Machine; Cutting and Fitting; Paper Patterns; Trimming and Smocking—these are some of the subjects dealt with. With this section beside her no housewife need feel anxious about the making of her own clothes.*

**I**F you wish to become a successful home dressmaker, giving to your work a professional finish, take pains to provide yourself with the proper apparatus. Beyond the essential sewing-machine, this need not be expensive. So many women will set out to make a frock with no more tools than they would need to hem a duster, and the result is, naturally, disastrous. It is well worth while to spend a little on proper equipment, as the work itself becomes easier and the results incomparably better.

The ideal plan is to have a special room in which you can work undisturbed and where all your equipment and materials can be kept. But in these days it is rarely possible. Sometimes it can be arranged to make use of a guest-room or an ordinary bedroom, and in this case it is a great advantage if a large cupboard is available for holding apparatus. Failing this, it may be possible to screen off a recess for the purpose.

A stained or linoleum-covered floor is the best, but if a carpeted room must be worked in it is well to cover the floor with a sheet. This prevents light materials from contact with a dark carpet, and also holds the snippings. At the same time, a neat worker will tidy up as she goes along and will put "bits" into a waste basket.

**Essential Apparatus.** (1) Sewing-machine. This should be lock-stitch,

and, preferably, treadle-driven instead of hand-driven, especially if much work is contemplated. Best of all, however, electrically-driven! Choose a machine of reputable make, and if not new, certainly in perfect running order and with its full complement of "gadgets."

(2) A large table, deal for choice, for cutting-out. A suitable folding one can be obtained quite cheaply and may be stored in a cupboard or recess when not in use. Failing this, the floor may be utilised, first covering it with sheets of clean paper.

(3) A skirt board, sleeve board, tailor's cushion, padded rollers, etc., for pressing. (Described fully in the section headed "Pressing," p. 33.)

(4) Irons for pressing. Ordinary





flat irons of varying weights ; 4 lb. for thin woollens and cottons, lighter ones for muslins, crêpe-de-Chine, etc., and a tailors' goose of 12 lb. for tailored coats and boys' clothes. A pair of common curling irons is useful for the seams of ninon, georgette, etc.

(5) Gas-ring for heating irons and water (for steaming).

(6) Clean cotton or linen cloths for pressing ; dusters, etc.

(7) Rulers. One about 18 inches and another at least a yard long. (A blind stick may be marked off in inches to serve.)

(8) A tape measure.

(9) Bowls for water.

(10) Pan for boiling water when steaming is required.

(11) Scissors. Large for cutting out and medium for snipping, also button-hole scissors.

(12) Tracing wheel for marking fitting-lines on linings.

(13) Tailors' chalk for marking out-lines on cloth.

(14) Needles. Nos. 5 to 10 for sewing, milliners' "straws," Nos. 5 to 10 for tacking, bodkin for ribbon or tape, fur needles for fur.



(15) Pins. Steel for preference, as they are clean and do not mark.

(16) Pincushion.

(17) Stiletto for piercing eyelets.

(18) Cleaning materials, such as French chalk, benzine, blotting paper (for removing stains) ; emery powder and paper for needles, bath brick, paraffin or beeswax for irons.

(19) Clothes brush.

(20) Hangers for garments in process of making.

(21) Dust sheets for protecting work.

(22) A light-coloured overall.

(23) Large pieces of cardboard to place under lining when fitting-lines are being traced with the wheel.

Desirable Apparatus. (1) A padded dress-stand, preferably made to measure. (See section on "Fitting a Paper Pattern," p. 7.)

(2) A full-length mirror.

(3) A patent skirt-measurer.

## Some Hints on Styles

Only experience can tell a person what styles and colours will suit her. But careful study before a mirror and the opinion of a candid friend will help greatly. Still, there are a few broad rules which will guide the beginner. For instance, the fashionable figure is small-hipped in comparison with the shoulders. Therefore, a large-hipped figure will be best suited by a style which does not draw attention to the hips. Long lines running from the shoulders will suit this figure best, and apparent extra width given to the shoulders will reduce the apparent size of the hips.

A short or stout person should not wear horizontal trimmings or plaids, but will find narrow stripes, pleats, etc., more becoming. Horizontal trimmings, flounces and plaids increase the apparent width of the figure and may therefore be successfully worn by tall, slender people.

## THE SEWING-MACHINE

**STUDY** well the book of instructions which is supplied with every sewing-machine and make yourself proficient in plain stitching before beginning to stitch a garment.

Keep the machine in a dry room out of a draught, and see that it is always well oiled. When in constant use it should be oiled every day. If, however, you have neglected your machine and it runs heavily, overhaul it thoroughly. Unscrew the feeder plate and with a stiff brush remove all dirt and fluff. Then fill your little oil can with paraffin, and oil every nut, screw and joint. Leave for several hours, then with the brush and a rag clean every available part. Work the machine on a scrap of material (without cotton) until no oil comes on to it, then oil with the best machine oil. Replace the feeder plate and leave for a few hours. Then work again on spare material to be sure that there is no superfluous oil.

If after this the machine works badly, watch the following points:—

**Tension.** If the upper and under tensions are not properly adjusted, "looping" may occur. If the top tension is too tight the top thread will break.

**Size of Stitch.** This should be regulated by the thickness of the material and the cotton.

**Thread.** See that upper and under threads are of corresponding thickness. If one is thicker than the other, one of them will break frequently. Be sure, also, that the thickness of the thread is suitable to the material.

**Needles.** See that the machine needle is suitable for the material. A coarse needle makes ugly holes in fine material, and a fine needle used for a thick material is liable to break. Be sure the thread is not too thick for the needle, or it will break.

**To Gather.** Make the largest possible stitch, then stitch along the single material. Draw up the under thread

until you have the desired fulness, then draw the upper thread to set the fulness.

**To Hemstitch.** Draw threads as for hand-hemstitching. Fold the hem and tack it with the edge exactly in the middle of the drawn threads. Machine along the fold, then pull the hem back gently until its edge is close up to the solid material.

**The Attachments.** Various attachments accompany the machine, and with their aid binding, hemming, gathering, tacking and even darning can be done expeditiously. After you have become expert in plain stitching, perfect yourself in the use of the attachments.

## Some Hints.

Be very particular about the oil you use. Only the very best machine oil should be bought.

Always test the stitching on a scrap of double material before beginning to sew.

Have the line for the stitching chalked or tacked.

Don't stitch a *pinned* seam.

Keep the main part of the garment to the left of the presser foot.

Press all edges before stitching them.

Always stitch from the right side of the work. If necessary to stitch from the wrong, loosen the under thread a little to give a better appearance to the under stitch.

Always keep the machine covered when not in use.

## HINTS FOR BEGINNERS

**CHOOSE** a simple style and a material of medium weight. A thin woollen with a small, all-over pattern on is suitable, for any little fault in sewing shows less in a patterned fabric than in a plain one. A printed delaine would be good to start on.

Buy a reliable paper pattern. A

smart cut is very important, and no amount of good sewing will atone for bad lines. Leach's paper patterns have the perfection of cut usually found only in model clothes. Every Leach's pattern is cut from a model by a French dressmaker in Bond Street.

The pattern is not covered with complicated directions, but clear guides for cutting are stamped on each piece. Instructions for cutting and making, with diagrams, are given on a leaflet, and are easy for the amateur to follow.

Have all your accessories, threads, neatening, linings, etc., of good quality. They make all the difference to the final appearance and also to the wear of the garment.

Use silk for sewing all woollen materials as well as for silks, velvets and fragile materials. Use cotton only for cotton and linens.

Don't spare the tacking. An old proverb says: "A well-tacked garment is half-made."

Never stitch pinned seams; they should always be tacked. Pins are liable to break the machine needle, and the portions between the pins will pucker.

Make your garment as quickly as possible, or it will lose its freshness. Try to sew firmly, but with a light hand.

Do not trust your eye in measuring, but make frequent use of the tape-measure.

### MATERIALS

**F**IND out the exact amount of material you need before buying. Remember that the necessary length depends upon the width of the material and also on its nature. Checks, stripes, cloth with a "nap," large floral patterns and patterns which cannot be turned upside down always take more material. With all these materials all parts of the pattern have to be placed going the same way.

It is best to buy the paper pattern

before buying the material. As a rule, with all bought paper patterns, a lay-out showing how to plan them is provided, but if you have to alter your pattern at all you may need either more or less material than the quantity estimated, and so it is a good plan to make your own lay-out.

To do this cut sheets of newspaper to half the width of the material you wish to buy and paste them together, then plan out your pattern on this, and by carefully marking the amount of turnings required, you will, with careful adjustment of the parts and due regard for the rules given in "Cutting-out," be able to gauge to within  $\frac{1}{4}$  yard the exact quantity you will need. In the case of expensive fabrics particularly, this is a great advantage.

Hints to Renovators. At the same time if you like to renovate your clothes when you've worn them a year or so it's a good plan to buy a little extra material. Also if you are buying cloth and it is not guaranteed shrunk, it must be shrunk before you make it up, and therefore you must buy extra length. The shopman will advise you about this. Some cloths shrink as much as 2 inches in a yard. (How to shrink cloth is told in the section entitled "Pressing.")

There are many materials which look equally well on both sides, and this is a great boon to the renovator.

If you have a possible renovation in view when making a new frock, be careful to choose a rather simple style, in few pieces. Do not have much trimming, as it is difficult to remove. Do not use any ornamental machine-stitching either, and make your sewing as light as is consistent with firmness.

Warp and Weft. The threads running down the material are called warp, and those running across weft. The warp threads are almost always stronger than the weft, and are stiffer,

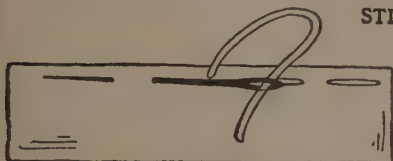
so that is why materials usually hang better cut with the warp threads running down the figure. One of the few exceptions is alpaca. Here the weft threads are the stronger, and this material always hangs better cut with the weft threads running downwards.

Where strength is required, as, for

instance, in the back yoke and collar and cuffs of a shirt blouse, also belts, the parts are placed so that the warp threads run round the figure.

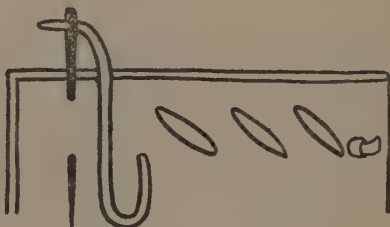
When there is any exception to this rule, mention will be made of it in the directions which are given with most paper patterns.

### STITCHES



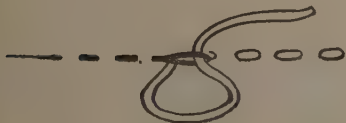
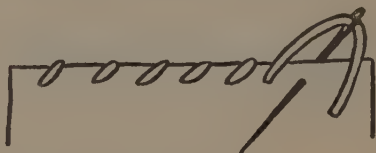
**TACKING (left).**—Used to keep two materials together in preparation for stitching or to indicate the fitting-lines. Stitches should be of equal, or nearly equal, size on both sides. Always use silk for tacking velvet.

**BASTING (right).**—A variety of tacking used to keep two large surfaces in position: for instance, a cape and its lining. May be used large or small, and worked from side to side or up and down.



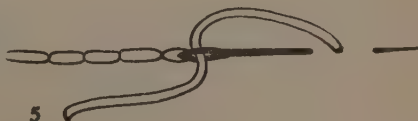
**TAILOR-TACKING (left).**—To mark fitting-lines of corresponding sides of a garment. Place the two pieces together, chalk the fitting-lines, then work as shown with double cotton, leaving loops. Draw the pieces apart and cut the loops.

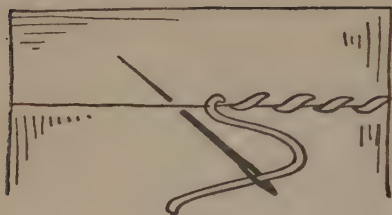
**OVERCASTING (right).**—Used to neaten any raw edges inside a garment. Work from left to right, and do not draw the thread tightly.



**RUNNING or Gathering.** Running is used to join two pieces of material—gathering to confine fulness in a small space. Begin with two back stitches instead of a knot, and make stitches of equal size.

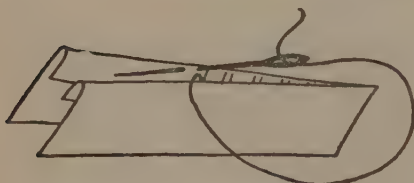
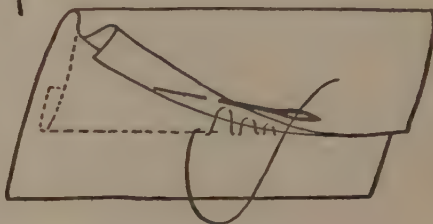
**BACK-STITCH.**—Used for joining two pieces of material where strength is required. Stitches should be of equal size with no space between them.





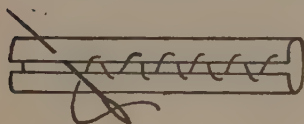
**FELLING or Hemming.** Used to secure a turned-in edge or selvedge to material below. Make the stitches as small as possible. When an invisible hem is required, use the stitch below.

**SLIP-HEMMING.**—Tack the hem. First take a tiny stitch just under the fold, then one through the surface threads of the material below. Do not draw very tightly.



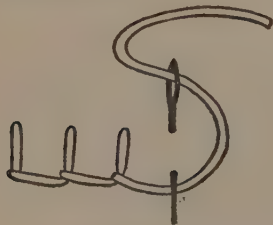
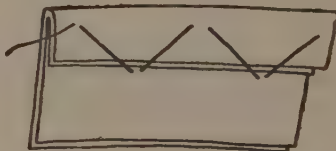
**SLIP-STITCHING.**—To join two folded edges invisibly. First tack the edges, take a tiny stitch just under one fold, then one like it in the opposite fold, the threads going across being almost straight. Draw up rather tightly.

**HERRINGBONE.**—Used to finish raw-edged hems of material which does not fray, such as thick cloth, or stretchy materials like stockinette, as the stitch "gives" and will not crack.



**LACING.**—Used to draw two raw edges together, as in bias folds of velvet or firm cloth. Pass the needle under each edge alternately and do not draw the stitches tightly.

**CATCH-STITCH.**—This is used to catch down raw edges which are afterwards to be covered. Take the lower stitches through the surface threads only, and do not draw any stitches tightly.



**LOOP-STITCH.**—Used for neatening raw edges of materials which fray easily. Do not draw the stitches tightly. The same stitch may also be used over two or three strands of silk to make loops for buttons. It should then be pulled very tightly.





**WHIPPING.**—For the edges of thin fabrics such as nixon, muslin, etc., also for frills, the edge being drawn up and seamed to the edge to be trimmed. Roll the material with left thumb, and work the needle over the roll. Don't pull out the needle, but push rolls over the eye end.

### FITTING A PAPER PATTERN

**M**ONEY spent on a dress-stand is well invested. It is best to buy one with skirt attachment and so arranged that the stand can be raised or lowered to your own height.

These stands are made in various sizes. If you are not standard size, choose one which is the next smaller to your own bust measure. Then cut a tight bodice lining which extends as far below the waist as the bodice part of the stand and get someone to fit it on you. Stitch it up just inside the fitting-lines and press the turnings open. Place over the stand and pad up with cotton-wool or soft rags. Cut out a collar band and sew round the neck; also make a little covering for the top of the arm.

Make up the sleeve lining separately, stuff well, then sew a small oval at the wrist and a large one at the armhole, also insert a little shaped piece of material at the top of the sleeve by which it may be pinned to the shoulder of the stand.

You will soon note any peculiarities of your own figure, and in trying the pattern on the dress-stand you must remember these.

### The Pattern

Buy one-piece frock patterns; also those for blouses, jumpers and coats, by your bust measurement, and buy skirt patterns by the hip measurement.

Take the bust measure round the fullest part of the figure, seeing that the tape does not drop at the back,

and that it is sufficiently loose to move easily round the figure.

Take the hip measure about 7 inches below the normal waist line, and suffi-



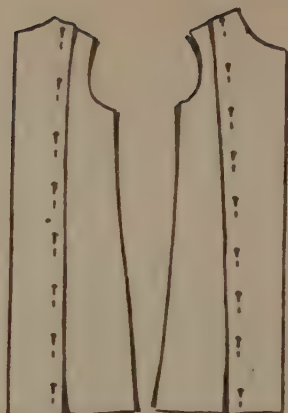
The Dress-Stand.



The Sleeve Dummy.



Making a Pattern Wider.



Making a Pattern Narrower.

ciently easy for the tape to be moved round without dragging.

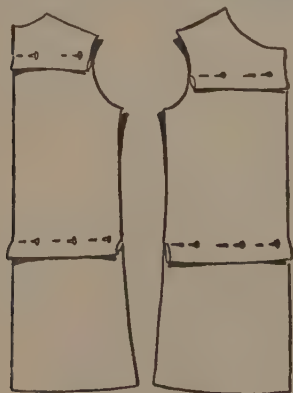
There is usually a difference of 2 inches in bust and hip measures between the sizes: say 32, 34, 36, 38 and 40-inch bust sizes, and 36, 38, 40, 42 and 44-inch hip sizes, so if you come midway between the sizes choose the larger one, and cut out with smaller turnings.

Try each pattern on the stand before cutting out the material, to avoid waste. Place each piece in position and pin to the stand. It is usual to fit

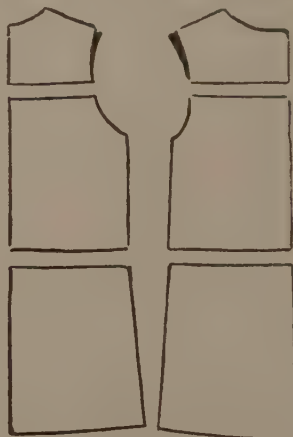
the right side only. (If you have no stand, then get someone to test the pattern on your own figure.)

### Frock or Jumper Pattern

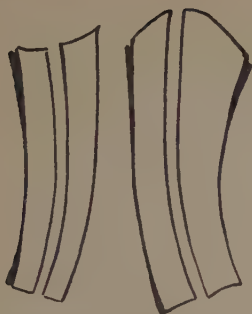
Note the width first. If too tight, cut the pattern from the middle of the shoulder at the front to the waist and insert a strip of paper. Do the same at the back. If too large, take in tucks at these places. If the alteration needed is only very slight,



Shortening a Pattern.



Lengthening a Pattern.



Making a Sleeve Wider.

it may be made at the underarm seam and front and back edges.

Next note the length. See that the waist line falls in the right position. If the pattern is too long, take up a tuck all round; if too short, cut the pattern across all round and insert strips of paper.

Be sure that the shoulder fits well. If wrinkles form, unpin the seam, smooth up the pattern at both front and back and repin.

Some figures fall away at the front armhole, making fulness at that point. Here a small dart will remedy matters.

With a large bust wrinkles sometimes form diagonally from the bust to the waist under the arm. In this case it is best to unpick the underarm seam and take a dart in the side edge of the front about 2 inches below the armhole. This should run straight across the figure and taper off to nothing in about 4 inches. Sometimes, too, a small dart on the centre front edge on the same level may be necessary.

**The Erect Figure.** The erect type of figure is apt to be shorter and narrower in the back than the front, so that you may need to take in the one and let out the other. Remember always to keep the underarm seam running straight and the shoulder seam well

on the top of the shoulder, rather to the back than the front.

**The Round-shouldered Figure.** This is just the opposite of the erect figure, and it may be necessary to let out the back and shorten and narrow the front. In any case, the front shoulders may be rather hollow and a dart about  $4\frac{1}{2}$  inches long, running downward, in each front may be necessary.

**The Armhole and Neck.** Keep the armhole rather close-fitting. If the frock has a high collar, see that the neck line is fairly high, particularly at the back. Here it may be noted that it is well always to cut the back neck line straight, not curved, and at least  $\frac{1}{2}$  inch higher than it should be. Somehow or other the back neck line is always inclined to drop.

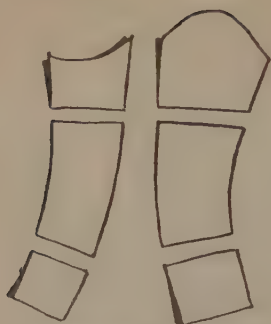
**Sleeves.** If too long, make a tuck all round midway between armhole and elbow and midway between elbow and wrist. If too short, cut at these places and insert strips of paper. If too tight, let out equally at both seams; if too wide, take in at these places.

If the sleeve is much narrower in the upper part of the arm than in the lower, place the pieces wider apart at the top than at the bottom.

These remarks apply to the ordinary plain sleeve cut in two pieces. Very often a one-piece sleeve is used with a thin or unlined frock. There may be a dart from elbow to wrist, or, if not,



Making a Sleeve Narrower.



Making a Sleeve Longer.

then there may be a little fullness on one side of the seam, which must be pleated or gathered. To alter the width of such a sleeve cut down the middle.

**Skirts.** (These directions also apply for the most part to the lower part of all-in-one frocks.)

First see that the width round the hips is right. Make any needed alterations in width at each seam equally. If any alteration in length is needed of not more than 1 inch, this can be made at the bottom edge; but if more it should be made midway between the hips and knees, either taking up a tuck there or inserting a strip of paper. The side edges of each piece must then be corrected.

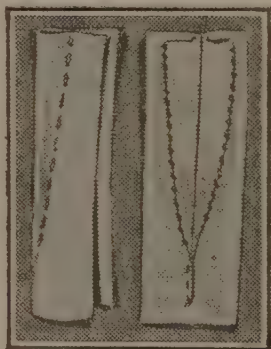
If the skirt has a flounce, it is best to alter both the flounce and the upper



Making a Sleeve Shorter.

part so as to preserve the proportion between the two.

When the person being fitted has a prominent abdomen, the skirt may probably poke out at the bottom of the front. To remedy this lift up the skirt at the waist at the back and gradually curve off the turnings at the top till they shade off to nothing at the front. If the prominence is very marked, a horizontal dart may be made at each side of the front skirt piece, about 5 inches below the waist. Carefully stitched and pressed, this will not show. If these horizontal darts are made, the lower edge of the front piece will run short at the side and will need lengthening there. It may also



Darts.

be advisable to make two downward darts at the waist in the front piece.

In testing the length of the skirt, measure from the floor upwards, using a ruler or a special skirt marker, never a tape measure. Mark the length on the pattern with pins.

Remove the pattern from the stand, marking all corrections with pins as you do so. Place the pieces flat on the table, and if there are many corrections cut a new pattern from the altered one, using a tracing-wheel.

If you once get a correctly-fitting pattern of a plain bodice and sleeve

you can place this on all stock-size patterns you buy and make the necessary alterations on them, particularly noting neck and armhole curves. This plan will save a good deal of time which would otherwise be spent in fitting the pattern on the stand or figure.

## CUTTING-OUT

**C**UTTING-OUT must always be done on a flat surface. A large deal table is ideal; failing that, the floor will serve if covered with clean paper. It is essential that the surface should be firm and level. I have known an amateur attempt to cut out a thin frock on an eiderdown with a



The Right Position of the Hands when Cutting-out.

pair of nail scissors. She was surprised when the result was jagged edges and a cut eiderdown!

Always cut out in double material, so that both sides of the garment are cut at once, unless otherwise directed. It is usual to keep a double-width material in its original fold. Materials wider than 30 inches are usually folded down the middle and are known as "double width." If wider than 50 inches they are known as "extra double width." The right side is usually inside, but this must be ascertained. You may fold a single-width one down the middle or from end to end, according to the nature of the pattern. A good general rule is to lay the folded material on the table with the fold next to the worker. Wrong

side of material should be outside and any pattern or "nap" should be running down the material, and from left to right on the table.

In the case of floral patterns or cloth with a nap, these should always run down the figure, therefore all parts should be placed the same way on the material. (It is well to mark the way the nap or pattern runs with an arrow.) When the material allows the parts of the pattern to be placed up or down it often effects a great saving, so that this should have been reckoned for in buying.

In ordinary velvet the pile should run up the figure, in panne velvet downwards, like cloth.

Cloth or serge should be shrunk before using. It is well worth while to get a tailor to do this if you are short of time. Directions for doing it yourself are found in the section headed "Pressing."

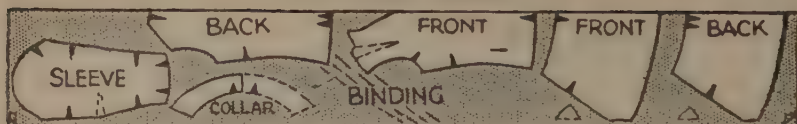
Most paper patterns, including Leach's, are accompanied by a lay-out of the pieces, to be followed.

Some Rules. Plan out the pattern to the best advantage, observing the following rules:—

- (1) All pieces marked "To fold" to be placed close up to the fold.
- (2) If frock or blouse fastens at front, place front edge to selvedges, allowing for turnings. If it fastens at the back, place back edges in same way.
- (3) Sleeves should be placed so that the straight thread of the material will run from shoulder to elbow.
- (4) Belts and cuffs should be cut lengthwise of material.
- (5) For a shirt blouse of striped or plain material, cut out back yoke, collar and cuffs with downwards threads running *across* the figure.
- (6) Allow the turnings directed or left on the pattern. Failing these, the following are usual: 1 inch on under-arm seams and shoulders,  $\frac{1}{2}$  inch on all other seams and edges, hems as required.



Fold of 38-inch material.



Selvages.

How a simple frock can be planned out.

This frock slips over the head without fastenings, so back and front of the bodice are placed to the fold, also the front and back of the skirt. The material not being wide enough to take the whole of the shaped skirt pieces, the projecting parts of the pattern are cut off and placed above. Note the notches, which indicate which parts are to be joined.

(7) Pin all parts of the pattern firmly through both layers of material, using good pins, steel for preference. If the material easily marks, as velvet, use weights instead. Bags of buttons or shot will serve.

(8) For a tight-fitting bodice or any parts of unusual shape, it is best to outline the fitting-lines. This can be done with tailors' tacking (see section headed "Stitches") or with tailors' chalk. Linings can be outlined with the tracing wheel. If you use chalk, mark with a fine line all round the pattern edges, making crossed corners; then, after cutting out, separate the pieces and refold with right sides together. Place on the table and strike smartly with the fist over the lines. This will transfer the chalk to the under piece.

(9) When a frock is cut with a V or low neck, do not cut to shape, but leave as large an allowance as possible. Then run finely on the fitting-lines before cutting to shape.

(10) Do not cut out darts, but mark as described. This applies also to notches on the pattern edges which indicate the pieces to be joined.

(11) If using strips or plaids, be careful that these meet correctly at the seams.

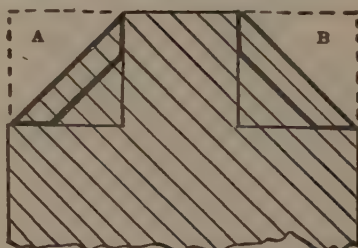
(12) Don't begin to cut out until you have planned out every part.

Be sure your scissors are sharp.

Place your left hand flat on the piece to be cut out, then let the lower blade of the scissors rest on the table and cut out with long, clean cuts.

### CUTTING ON THE BIAS

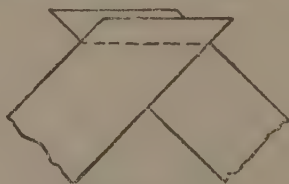
DIRECTIONS are often given to cut certain parts of a garment on the bias or on the cross. The former



A. Right Method.

B. Wrong Method.

is the more correct term. Trimmings and neatnings are usually on the bias because they will stretch to shape better than on the straight.

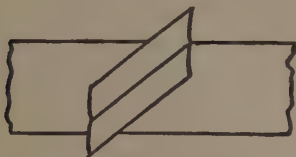


Joining Bias Strips.

## Tacking-Up

First see that the material is cut straight across. Take one corner and fold over so that an exact triangle is formed, then cut along the fold. If strips are wanted, measure from the newly-cut edge and chalk lines with a ruler.

If the material has a diagonal weave or grain, as in crêpe, be sure to cut with this grain running across the



The Strips Joined (wrong side).

strip and not along it. (See the diagram where A shows correct method of cutting and B the incorrect.)

Bias strips should always be joined on the warp (selvedge) threads, and never on the weft. Place the two strips with right sides together, as shown in the diagram, and make a line of running. Press the turnings open, and on the wrong side the appearance will be as shown. Trim off the ends of the turnings.

## TACKING-UP A GARMENT

**A**FTER cutting out the garment proceed to tack it up for fitting.

The amateur is apt to be prodigal with pins and niggardly with tacking. It will pay her to reverse her practice. "A well-tacked garment is half made" is a good maxim.

Specially cheap cotton may be bought for the purpose. It's a good plan to have different colours, so that when there is much tacking the lines will not be confused. Cotton should be soft, and silk always be used for velvet, velveteen or easily-marked fabrics. Don't throw away long lengths of tacking thread, as they can be used again and again.

## DRESSMAKING

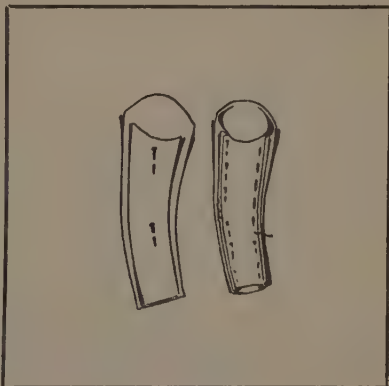
Tacking two pieces together should always be done flat on the table, never in the hand or on the knee, as done in either of these ways the upper piece is apt to be fuller than the other. The exception to this rule is in tacking material to an interlining of canvas cuffs, for instance. In this case the canvas should be underneath and the tacking done from the material side, so as to get a rounded effect.

Pin seams first at intervals, starting at the notches or guide marks. Heads of pins should be on the fitting-line and points towards the edges. Tack up each seam after pinning. If one edge is on the bias and the other on the straight, have the bias one on the top and avoid stretching it.

Tack frock and skirt seams downwards and shoulder seams from the neck.

Never begin tacking with a knot, but with two back-stitches one over the other. Finish in the same way. In removing tackings from velvet or fragile fabrics, do not pull out the whole length of cotton. Instead, snip the stitches on one side and draw out from the other side. (If the right side of velvet is exposed, cut stitches on this side.)

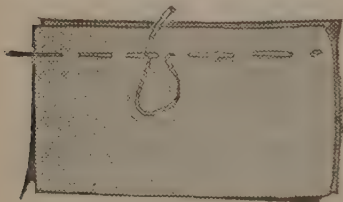
Sleeves. To tack-up a two-piece



Tacking-up the Sleeve.

sleeve lay the upper sleeve face upwards on the table with the under sleeve on it, right sides together and wrist edges touching. Pin together twice down the middle. Keeping pieces flat on the table, fold over the outer edge of the upper sleeve to meet the under from the armhole to the elbow, and pin together two or three times. Do the same below the elbow. See that the wrist lines meet.

Pin the inner seam together about half-way down and from there pin to each end. Now tack the seams from



**Tacking a Seam.**

top to bottom, gathering the fulness on the outer seam at the elbow.

Many sleeves are cut in one piece with a dart running from the elbow to wrist, while in others the dart is dispensed with and all the shaping made on the inner seam. A sleeve dart should be tacked from the wrist upwards and tapered off to a mere thread.

After being stitched it should be cut up the fold to within  $\frac{1}{4}$  inch of the point of the dart. The turnings should be cut down a little and then pressed open, afterwards being overcast. If the dart is very narrow and the material thin, it need not be cut open, but can be pressed double.

## **FITTING A GARMENT**

**I**F the pattern has been carefully tested, little fitting of the garment should be necessary.

Just a word of warning. Don't over-fit! Some workers are con-

tinually slipping on the frock, or whatever garment is being made, and making little alterations. Besides being a waste of time, this is calculated to spoil the cut. Two fittings should be ample—one before machining and one after, though often the second fitting can be dispensed with.

For the first fitting the garment should be merely tacked up, and no collar or trimmings should be sewn on. These are best cut out in muslin only in case alteration is needed. If the sleeve is cut to be set in with the inner seam in front of the underarm seam, then the sleeve should be tacked up, but *not* tacked into the



**Fitting a Frock.**

armhole. If, however, it is set in with the inner seam to the underarm seam, then the sleeve should be tacked into the armhole before the underarm seam is tacked up. This seam and the sleeve seam should both then be tacked from the armhole.

A simple frock may be tacked up with turnings on the wrong side, and fitted wrong side out, afterwards being slipped on right side out to get an idea of the general effect; but if the frock is in many pieces, or has a one-sided effect, or the person has an appreciable difference in the two sides of the figure, it is best to tack up all seams except underarm and shoulder seams on the wrong side, tacking these on the right, then try on the frock right side out. The principal alterations, if any are needed, will come at underarm and shoulder seams, and any alteration at the other seams can be indicated by pins.

**Note.** Fit one side of the figure only (if the figure is regular) and correct the other side by this after the garment is off the figure.

Pay attention to the following points in fitting:—

(1) **Width.** The fit should be easy round the bust, waist and hips. See if the wearer can sit easily without the material creasing or forming folds. Make alterations at the underarm seams if very slight (as these will be if the pattern has been tested). If much alteration is needed it should be divided between all the downward seams.

(2) **Length.** Mark the line for the bottom of the frock with chalk or pins. Measure the height up from the floor round half the skirt, with a skirt-marker or a wooden ruler, never a tape-measure.

**For Self-Fitting.** If you are fitting yourself and want to mark the skirt length it can be done easily in this way. Chalk the edge of the table heavily, also place a chalk mark on the

table leg at the exact height from the floor you wish your skirt to be. Put on the frock or skirt wrong side out. Stand close to the table and move round slowly, rubbing against the table edge all the time. Now rub against the chalk on the table exactly in the front of the skirt. Remove the skirt, fold it from front to back, pin together through the chalked lines, and measure below all round it with the tape-measure at the level of the lower chalk mark.

(3) **Armhole.** See that this is neither too tight nor too loose. The position will be according to the prevailing



The sides of a circular skirt are sure to drop, so don't turn up the hem until it has hung for a day or two. Then remeasure and straighten off the sides as shown here.

fashionable width of the shoulder seam. Mark the armhole fitting-line with chalk or pins. If inclined to be loose at the front of the armhole take in a tiny dart. If the turnings are too large snip them carefully at frequent intervals and trim off later. Be careful not to cut too much, as the armhole will stretch when the linings are cut down.

(4) **Shoulder Seams.** The shoulder seam should run straight from the neck to the armhole on the exact top of the shoulder or a little to the back of it, never towards the front, as this gives a round-shouldered effect. See the instructions for fitting the paper pattern.



(5) **Sleeves.** Take care that the sleeve is well placed on the arm with the inner seam well under the arm. The straight thread of the material should run straight down the arm. Pin the seam to the armhole (if the sleeve is not already tacked in) and distribute the fulness of the upper sleeve evenly on the armhole. See that the wearer can lift the arm freely. Let out or take in (if required) at the back seam first, then, if still needed, at the inner seam. See that the elbow fits snugly into the fulness allowed.

Mark the position of any turnings with chalk or pins, and fit on any collar or trimmings.

If a high collar is being worn see that the neck line is high and fits snugly. In any case, always cut the back neck higher than you wish it to be, as it invariably drops in wear.

Remove the frock, then fold the garment down the front and back and transfer any alterations to the uncorrect side. Tack all new fitting-lines on both sides.

If a final fitting is decided on, everything should be finished except the sleeve and collar sewn on or any intricate trimmings. These should be merely tacked.

## **SEAMS**

**A**LWAYS use silk, not cotton, for stitching cloth, as well as silk and velvet. Of course, for any outside stitchery, silk is essential for appearance's sake. For thin woollens, linen and cotton, there are several suitable mercerised threads obtainable in a wide range of colours.

Choose silk rather darker in shade than the material, as in stitching it works up lighter. Always have silk or cotton in proportionate thickness to the material. If too thick, the effect is clumsy; if too thin, it is not strong enough. See also that the size of the machine-stitch is proportionate to the material.

When stitching have ready a second seam, so that you need not cut the thread at the end of the first but continue from one to another, thus economising both time and thread.

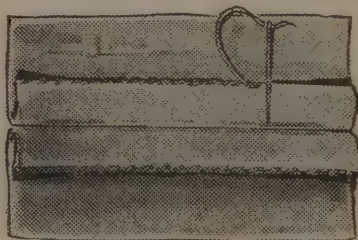
Seams should always be stitched in one direction in the same garment.



A Notched Seam.

**A Single Seam.** This is the simplest and most generally used seam. Lay the edges to be joined right sides together, and tack just *inside* the fitting-lines, then stitch just on them.

After stitching, press the turnings double (as described fully in the section called "Pressing"), cut down the turnings as required— $\frac{1}{2}$  inch usually—and press open over a roller. Then neaten in some way. Firm cloth may



An Overcast Seam.

have the edges notched. To do this put the turnings together and snip with the point of the scissors.

**An Overcast Seam.** A medium cloth should have the edges overcast. Cotton to match may be used for cheap work, silk for better class. The stitch is

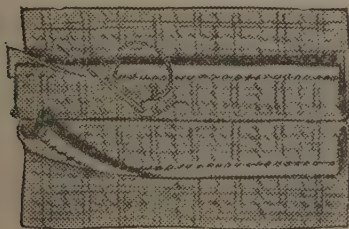




A Curved Seam.

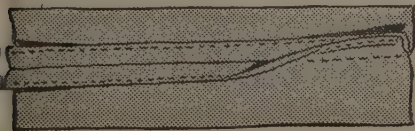
worked loosely and very quickly from left to right. A curved seam should be notched at intervals before being neatened. Very thin materials may have each turning turned back and run just below the fold.

**A Bound Seam.** A material which frays easily should have the edges



A Bound Seam.

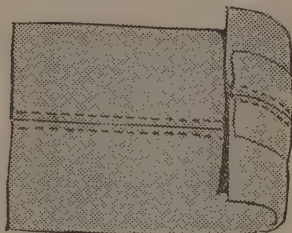
bound with galloon or sarcenet ribbon. Crease it down the middle on the edge of a table. Place over the raw edge, fell on the wrong side and then on the right. With very thin fabrics some-



For Thin Material.

times the binding can be applied by running the stitches going through all three materials. Don't draw the binding tightly at all.

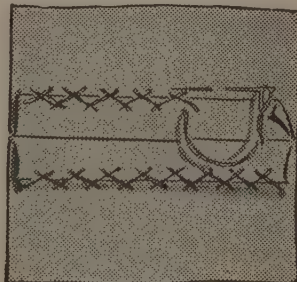
**A Stitched Seam.** Seams in cloth or tweed skirts are sometimes made like this: After making and pressing a single seam in the usual way, stitch



A Stitched Seam.

$\frac{1}{4}$  inch at each side of the seam on the right side.

**A Herringboned Seam.** This is used a good deal in plain needlework, but occasionally is of service in dress-making. After making and pressing a single seam, herringbone each turning to the background. If appearance counts, then the stitches must only go through the back threads; but if it

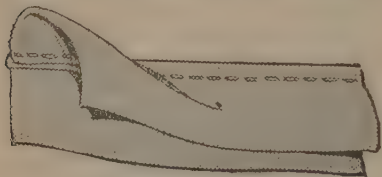


A Herringboned Seam.

does not, then the stitches can be taken right through.

**A French Seam.** Use for thin fabrics and unlined materials. Tack the two pieces of material together  $\frac{1}{4}$

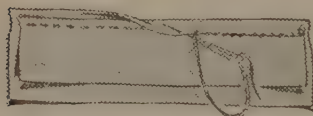
inch or more outside the fitting-line with wrong sides inside. Stitch as close to the edge as possible and press double (see section on "Pressing").



A French Seam.

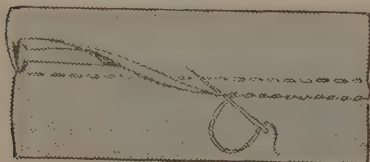
Turn the seam out and stitch on the fitting-lines, either by machine or hand, on the wrong side, thus enclosing the turnings.

**A Hemmed Seam.** This is very useful for thin fabrics and is very quickly done. Tack the two pieces together



A Hemmed Seam (sometimes called a "Mantua-maker's Seam").

$\frac{1}{8}$  inch outside the fitting-lines. Cut off the turning nearest to you so that it is less than half the width of the upper turning. Turn down the upper turning like a hem over the tacking, and either hem by hand or machine just over the fitting-line.

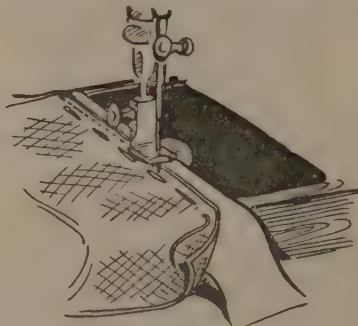


A Run-and-Fell Seam (chiefly used for lingerie where great strength is required).

**A Run-and-Fell Seam.** This is a very strong seam and is only used for lingerie when strength is desired. (For

very fine materials, either of the above seams is used.) Run or stitch the two materials together on the fitting-lines. Cut off the turning nearest you as narrow as possible, turn down the upper turning flat over the under one, and stitch by machine or fell by hand.

**For Diaphanous Materials.** To seam net or chiffon, etc., tack a piece of tissue paper under the two layers of fabric, and machine through both



Stitching Chiffon or Fragile Materials.

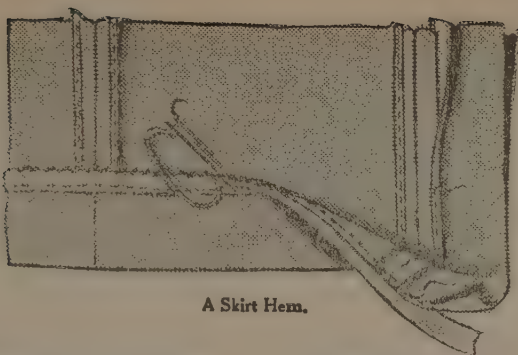
material and paper, afterwards tearing away the paper.

Perhaps the neatest method of joining transparent material is to tack one edge over the other and have them machine-hemstitched. The turnings must then be cut off neatly close to the stitching.

## HEMS AND BINDINGS

**SKIRT HEMS.** Skirt hems in cloth or substantial woollen fabrics are made in the following way: With the fitting-line plainly marked either with chalk or tacking, turn back the lower edge on this line from the *right side* (you get a better edge this way), and tack close to the fold. Press the edge only on the wrong side, then cut off the hem to an equal depth. If the hem lies quite flat (no fullness) finish in one of two ways.

(1) Tack the edge of a piece of



A Skirt Hem.

Prussian binding to the raw edge of the hem, and stitch by machine to the turning only. Fell down the other edge of the binding to the back threads of the material.

(2) Take a bias strip of sateen or silk, stretch it, place right side to right side of hem, raw edges level, and stitch a bare  $\frac{1}{2}$  inch from the raw edge. Turn the strip over to the inside of the hem and run the raw edge lightly to the back of the material. Then slip-stitch the folded edge to the back threads of the material.

If the skirt edge is curved the hem edge will be full. After tacking the bottom fold, gather the edge of the hem and draw up nearly as tight as the skirt. Damp it and press on the wrong side to shrink away fullness. Then finish in either of the ways described. If preferred, the fullness may be laid in tiny pleats which should be felled down. Avoid large pleats, which will make points on the bottom edge.

**A False Hem.** If short of material it is often necessary to use a false hem. Take pieces of the same material, join them up to fit the bottom of the skirt, and cut about 3 inches in depth. Tack the bottom edge of the skirt, cut off the turning equal all round, stitch the bottom of the facing to the turnings, press the seam open and finish in one of the ways described above.

**A Bias Bind.** The lower edge of a thin frock is often finished with a bias bind. Cut bias strips  $1\frac{1}{2}$  inches wide, join on the straight edges and press the seams open. Then draw the joined-up length over the table edge to stretch it. Place the right side of the strip to that of the skirt, edge to edge, and stitch  $\frac{1}{2}$  inch from the edge. To join the ends, leave 1 inch unsewn at each end. Cut the ends of the strips on the straight, join them, flatten the seam and finish the bind. Turn over to the inside, turn in the raw edge and fell over the first line of sewing. With very thin material use a double bind. Run the raw edges to the outside of the garment and fell down the double edge on the inside.

When binding a neck or armhole on the inside of any curve, *stretch* the raw edge of the bind as you sew it on where



A Single Bias Bind.



Double Bind.

the curve is greatest. In the case of the edge of an outside curve, such as a cape collar, *ease* the raw edge of the strip slightly where the curve is greatest to allow the folded edge to stretch a little.

**A Scalloped Edge.** Cut a piece of card with one edge curved to the size you wish the scallops to be. With the aid of this draw with chalk a succession of scallops round the skirt edge on the wrong side. Cut a strip of material 2 inches deeper than the scallops and matching the skirt in grain. Place right side of this to right side of scallops and tack. Now machine or run by hand on the scalloped line. Cut round the scallops with  $\frac{1}{4}$  inch turnings, and snip these at intervals, especially at the division of the scallops. Turn out, press very lightly. Turn in the upper edge and slip-stitch to the back threads of the material, or if this is very thin, turn back the facing once, run it, and catch to the back threads of the material at intervals.

Scalloped edges may be piped. In

this case there can be a facing also, as just described, or the piping can be run to the edge, and the turning of the piping slip-stitched to the material. Scalloping also may be bound in the same way as a straight edge, but the strip must be eased considerably at the bottom of the scallops and stretched between the scallops. Even then a tiny pleat may be necessary between them.

**A French Hem.** This has a similar

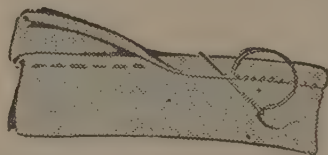
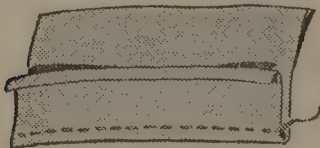


A Scalloped Edge.

effect to a bound edge. Allow  $\frac{1}{4}$  inch below the length required. Tack or chalk the fitting-line. Turn the edge back to the *right* side just above the fitting-line, and make a line of running  $\frac{1}{4}$  inch below the fold. Turn the edge over and fell over the stitching on the wrong side.

### SETTING IN SLEEVES

**THE** sleeve which is made separately from the garment should be



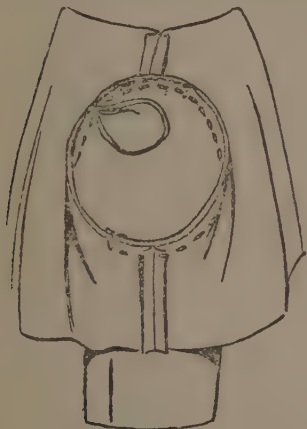
A French Hem.



completed in every detail before it is sewn in.

If the sleeve is a two-piece one it should be finely gathered from  $1\frac{1}{2}$  inches above the inner seam to 1 inch above the outer.

The inset point will be marked on the armhole. Slip the sleeve inside the armhole and pin the front seam to the inset point. Now from here pin round to the outer seam, always putting in the pins from the sleeve. Then arrange the fulness evenly and still pin from the sleeve. Next tack from the inside of the sleeve, then machine in the same way. Cut down the turnings as



Setting in a Two-piece Sleeve.

narrowly as is safe, and either overcast or bind them.

If the sleeve is a one-piece one it is usually set in as follows: Join up the shoulder edges of the frock or jumper and press the turnings. Lay the garment right side downwards on the table and place the sleeve up to the armhole with the notches matching. If the sleeve is wider than the armhole, it should be gathered from  $2\frac{1}{2}$  inches from one end to the same distance from the other. Pin the middle of the sleeve to the middle of the armhole, then pin

each end of the sleeve to each end of the armhole, working from the sleeve and keeping both sleeve and garment flat on the table all the time. Then tack from one end to the other and machine on the tacking. Press the turnings towards the sleeve and over-

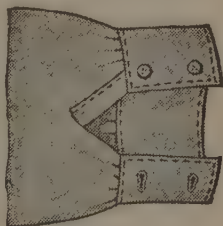


Setting in a One-piece Sleeve.

cast them, or else press them on to the armhole and machine through from the right side  $\frac{1}{4}$  inch from the seam. Then overcast the turnings.

The underarm seam will next be pinned from the armhole and tacked, and the sleeve seam will be pinned and tacked, also from the armhole.

The Wrists. If the sleeves are lined, the wrist may be turned up and faced inside with a bias strip of silk. An inch or so of the seam may be left undone and fastened with a hook and loop or a button and loop.



A Shirt Cuff (left sleeve).

Unlined sleeves generally have the wrists trimmed in some way, so that if a bias facing is used the felling will not show through.

If cuffs are added they should be



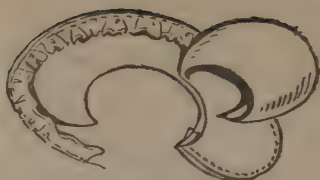
made up and lined, the lower edges being left raw. Wrong side of cuff should be placed to right side of sleeve and the edges run together. Then they should be turned inside and a bias facing added.

**A Shirt Sleeve.** A shirt sleeve is usually set in as described above, but, after being stitched in the armhole turning, should be cut down and the other turning tacked over it like a fell. Then the armhole should be stitched twice from the outside—once close to the seam and once  $\frac{1}{4}$  inch away from it.

But before the sleeve is set in the wrist opening should be neatened. Make the cut as indicated on the pattern, then finish with a continuous bind in the same way as the placket on page 32. After the sleeve has been set into the armhole and the sleeve seam stitched, the bottom edge should be gathered (the binding on the wider part of the sleeve being turned under) and set into a straight cuff to be fastened with button and buttonholes.

## SETTING-ON COLLARS AND CUFFS

**A**S soon as you have cut out the neck curve, make a line of fine running on the fitting-line to prevent stretching out of shape. If the collar is a turn-down lined one, place it outside the neck of the garment, as it should be when finished. Lift up the collar and



Making a Collar with Frilled Edge.

pin the centre-back of the lining collar to the centre-back of the neck. Pin from there to each end, then tack, and afterwards run by hand or machine along the fitting-line. Cut down the turnings and press them upwards on the collar, then fell the collar edge over the seam turnings on the inside.

If the collar is unlined, tack it to the neck as described for the lining collar. Take a bias strip of material 1 inch wide; place on the collar edge to edge with the turnings, and run the three pieces together. Cut down neck and collar turnings and fell the bias strip over the raw edges.

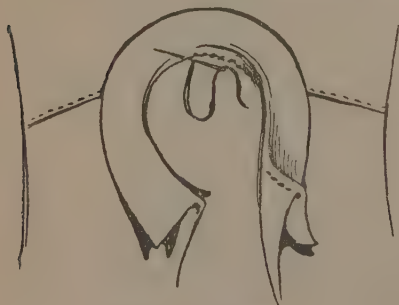
Cuffs are set on similarly, but after the lining cuff has been run to the sleeve a facing of bias silk or a piece of sarcenet ribbon is felted over the turnings. If a rather stiff cuff is required, it should be made separately over tailors' canvas and lined. The wrist edges should be neatened, the cuff slipped over the sleeve and the edges slip-stitched together.

## TRIMMINGS

**TUCKS.** If possible make tucks either on the straight or on the bias. If made between the straight and the bias, extra care is needed.

In making a tucked yoke, collar, etc., it is best to tuck a large piece of material and then to cut it to shape afterwards. The amount of extra material required depends upon the width of the tucks, and it is easily calculated.

Tucks should be evenly spaced, and it is a good plan to use a notched card

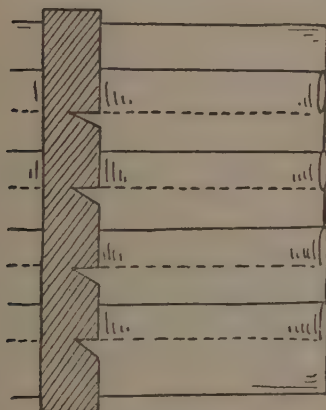


Setting on a Collar.

as a guide. A tuck takes up material three times its own width—two parts for the tuck and one part for the underneath material. Of course, each tuck should be tacked first and then either run by hand or stitched by machine from the upper side.

As a rule it is not desirable to flatten tucks by pressing. If the material is very springy or thick, press lightly the underpart of the fold only, then draw the back of the work over the face of an upturned iron.

When a shaped tuck is to be made,



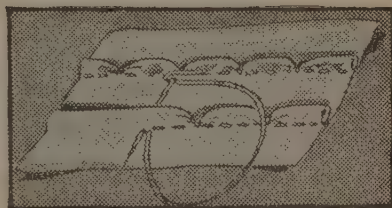
Making Tucks.

as, for example, in a circular skirt, the position of the edge of the tuck must first be marked with pins. A fold should then be made here, and a line of tacking made close up to it from the right side. Then, holding what is to be the top of the tuck towards you, measure its depth from the fold and tack for the stitching from the upper side, easing the slight fulness into place on the underside. If necessary, this fulness may be gathered and drawn up to fit.

Scalloped Tucks. These are very effective in georgette, crêpe-de-chine, etc. A tuck not more than  $\frac{1}{2}$  inch in depth should be prepared \*. Run

about  $\frac{1}{2}$  inch, then take a stitch over the edge and draw up. Repeat from \*.

Shirred Tucks. Run a number of tucks not more than  $\frac{1}{2}$  inch deep and not more than  $\frac{1}{4}$  inch apart. One length of silk only should be used for

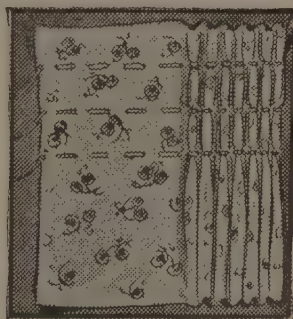


Making Scalloped Tucks.

each tuck. Then draw up the threads to the required size two at a time and fasten off.

Gathers. Work from right to left, making the stitches of equal size and alike on both sides. Don't begin with a knot, but with two little stitches taken over one another. When there are rows of gathers they should be evenly spaced and the stitches kept below one another.

Bias Bands. Cut sufficient bias



Gathering.

strips for the length needed. They should be twice the depth required with  $\frac{1}{2}$  inch extra. Join up the strips on the straight threads. Run the raw edges together with  $\frac{1}{2}$  inch turnings.

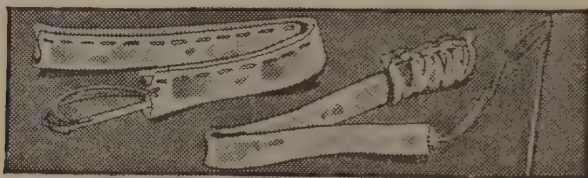
## DRESSMAKING

## Trimmings

Press them double, then sew a bodkin or safety-pin to one end of the strip and pass it back through the strip, thus turning it out to the right side. Press lightly.

comes a little below the other. Run close up to the cord.

If the piping is to be applied to an edge such as a cape collar, lay the turnings of the strip to the right side



Making a Bias Band.

Sometimes a thin fabric is interlined. Cut bias strips in muslin  $\frac{1}{4}$  inch deeper than needed. Join by laying the straight edges one over the other and tacking them together. Turn back the edges  $\frac{1}{4}$  inch, then lay on the material and tack down the middle. Turn the material edges over and fell one over the other.

In velvet or cloth, cut the strips only twice the required depth. Turn back the raw edges to meet and either catch-stitch or lace them together. Cloth bands may be pressed lightly on the wrong side.

To apply the bands, tack them in place and slip-stitch them to the garment by the upper edge. When going round curves the outer edge must be stretched slightly.

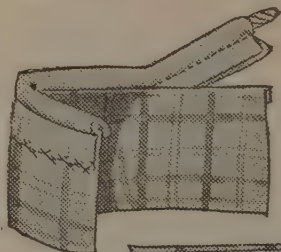
If the ends need joining, as in a band round a skirt, leave 1 inch or more unsewn at each end of the band. Join the straight edges of the band and press the turnings open. Lay one end of muslin over the other and secure the raw edge of the band, then finish the slip-stitching.

Piping. Shrink the piping cord first by soaking in hot water and then allowing to dry. Cut the covering material in bias strips  $1\frac{1}{2}$  inches wide. Join up the straight edges. Place over the cord so that one raw edge

of the collar and run close up to the cord. Cut away the under turning, turn in the upper turning and slip-hem it to the back threads of the collar. If the collar is to be lined the upper turning may be herringboned down.

If a seam is to be piped, put the turnings of the piping between those of the seam, the cord being just inside the fitting-lines. Run close up to the piping cord. Press the turnings at each side of the cord, but not the cord itself.

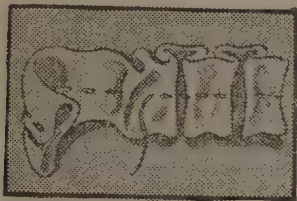
Ruchings. These are generally made in taffeta, thin silk or ribbon. If of piece material, it must be cut in bias



Piping an Edge.

## Trimmings

strips and the edges joined. The edges may be frayed between the thumb and finger or each edge may be



A Ruching.

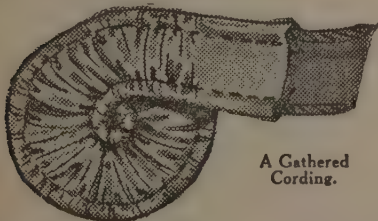
turned back to overlap in the middle on the under side. Tack in box-pleats, run along the centre and draw up slightly. Sew on through the running, then catch edges of pleats together.

**Gathered Puffings.** Bias strips of thin material are cut twice the required



A Gathered Puffing.

depth and  $1\frac{1}{2}$  times the length which is to be trimmed. Turn back both edges to overlap on the under side and gather through the middle on the



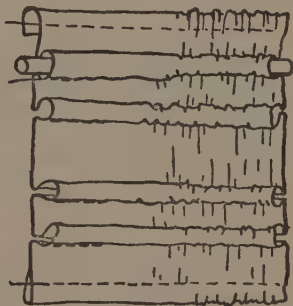
A Gathered Cording.

right. Draw up to fit and sew on through the gathers.

**Gathered Cordings.** Taffeta or silk makes pretty trimmings in this style.

## DRESSMAKING

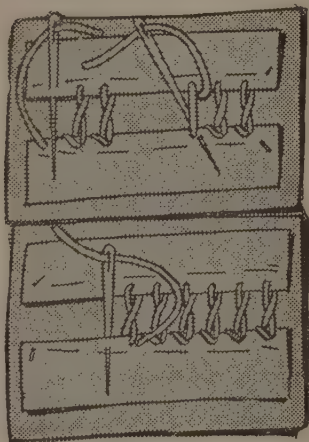
Cut bias strips  $\frac{1}{2}$  inch wider than required and join up. Turn back both edges over piping cord and gather close up to it. Draw up the cords as required to leave the material slightly



Gathered Cordings (for a skirt or flounce).

full, then draw up the gathering threads. Sew on just inside the cord.

Another style is sometimes used for flounces and full skirts. Make several rows of piping evenly spaced, draw up



Faggoting.

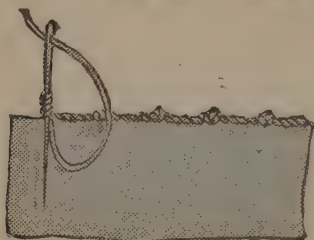
the cords as required, and finally draw up the running threads.

**Faggoting.** Faggoting may serve for a seam or it may join bias strips shaped to form a yoke. The diagram



## DRESSMAKING

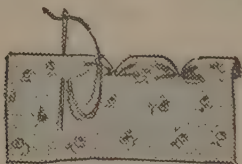
shows how the stitch itself is worked. When it is to be used for a seam, either turn back the raw edges and



A Picot Edge.

machine close to the fold or make a tiny hem on each on the fitting-line. Tack each edge to a piece of tailors' canvas or brown paper, leaving  $\frac{1}{8}$  inch between, then work the stitch as in the diagram, using twisted embroidery silk.

If to be used for a shaped collar or yoke, mark out the shape in brown paper and cut out with large turnings. Take bias strips of material twice the depth required, plus turnings, and join up as required. Turn in each

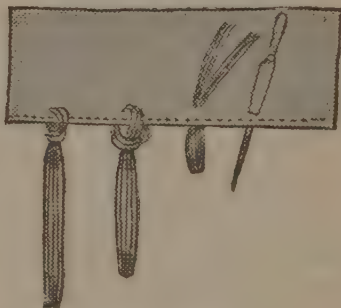


A Scalloped Edge.

edge, fold them together, and tack them. Tack into place on the paper, stretching it to fit as required. Keep the turned-in edges to the outer edges of any curve, if possible. It may be necessary to make a little pleat here and there on the inner edge of a curve. After the faggoting has been done cut away from the paper. "Any good bias binding ribbon will serve admirably for this purpose, and it is procurable in crêpe-de-chine, satin, silk, georgette and cotton.

## Trimming

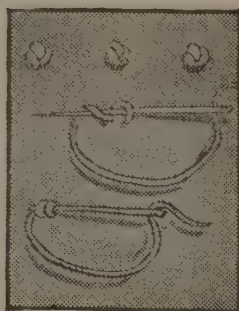
**A Picot Edge.** This makes a dainty trimming for the edges of collars and cuffs when in thin materials. The edge must first have a very tiny hem tacked, then take some embroidery silk and thread it in a crewel needle. Whip the edge for about  $\frac{1}{8}$  inch, then twist the needle four times round the silk and put the needle through the edge from the back, drawing it out



Making Fringe.

carefully to form a picot. Repeat at regular intervals.

**A Scalloped Edge.** Tack a hem about  $\frac{1}{8}$  inch deep. Fasten the silk just below the hem, take a stitch over the edge twice and draw up tightly, slip



French Knots.

the needle along through the hem at the back, bring it out  $\frac{1}{8}$  inch further on, and repeat.



**Fringing.** Hem the edge, then make holes at regular intervals with a stiletto. Cut the silk or wool into strands of equal length. Take two or more strands, double them. Draw the double ends through to the under side with a crochet hook, then draw the cut ends through the loop and draw tightly. If liked, half the strands of one set may be taken with half of the next set and knotted together. Trim off the lower edge evenly with the scissors.

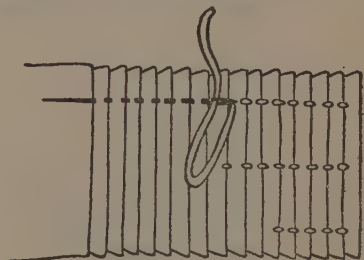
**French Knots.** Bring up the needle to the right side, twist it twice under the thread, then pass the needle back close to the place where the thread came out. Draw the needle through carefully to make a perfect knot.

### PLEATS

**ALWAYS** arrange pleats flat on the table, never in the hand.

**Single Pleats.** Each pleat takes three times as much material as its width; for example, if a pleat is 2 inches wide it takes 6 inches of material. To be very accurate with pleats, draw them with ruler and chalk on the wrong side of the material, then tack through. If you are making a skirt, and both sides are supposed to be alike, then tailor-tack through both pieces of material, and you are sure of both sides being really alike.

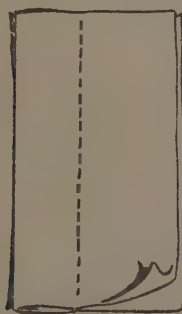
Lay the pleats on the right side. Find the middle of each pleat and tack close to the edge. Press each fold on the under side, then lay all the pleats in position; tack downwards and press on the wrong side. Keep the pleats tacked until the skirt is finished. Sometimes the pleats are "taped" at the back; that is, a piece of galloon is caught to the under fold of each pleat to keep them in position.



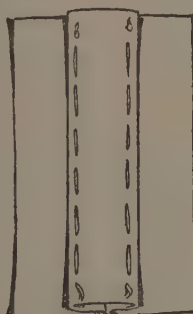
Preparing a Kilting.

**Kilting.** All pleats must be of equal size. Chalk lines on the wrong side, evenly spaced, to indicate the fold of each. Lay each pleat so that it comes close up to the end of the previous one. Tack across the pleats in several rows. Press well on the wrong side.

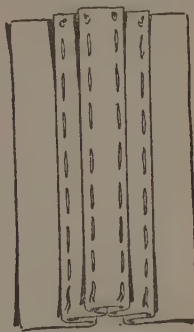
**Box-Pleats.** Fold the material down the middle of the pleat and tack like a big tuck on the right side, then



1st Stage.

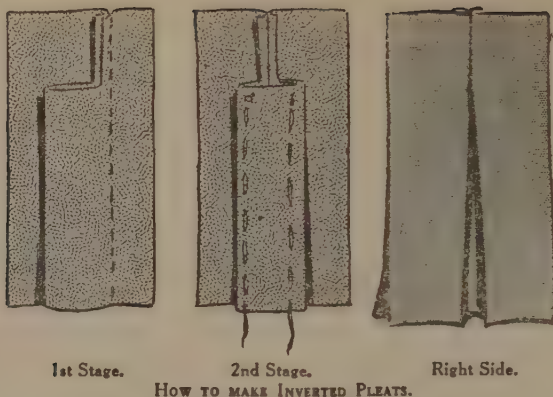


2nd Stage.



Double Box-pleat.

Single Box-pleat.



flatten the tuck so that the middle of it comes exactly over the tacked seam. Tack down each side of the pleat through the material beneath, then press on the wrong side, but over the sides only, not down the middle. Keep the tackings in until the garment is finished. Sometimes box-pleats are stitched down the sides by machine for several inches.

**Double Box-Pleats.** After the single box-pleat has been made a single pleat is made at each side of it facing away from the box-pleat. Each side pleat should be half the width of the box-pleat, and the end of it should come close up to the fold of the box-pleat.

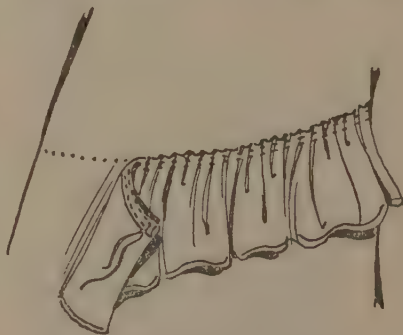
**Inverted Pleats.** These are made exactly like single box-pleats, but on the wrong side, so that on the right side there are two meeting folds.

### FRILLS AND FLOUNCES

BY "frills" is generally meant gathered strips of material of narrow or medium width. Where they are deep they are known as flounces, though flounces may also be shaped as well as gathered.

Gathered frills or flounces should always be cut either exactly on the

straight or exactly on the bias. They fall best on the bias, and if on the straight they should be preferably cut across the material and joined up by the selvedge. If cut along the selvedge threads they stand out stiffly in most fabrics.

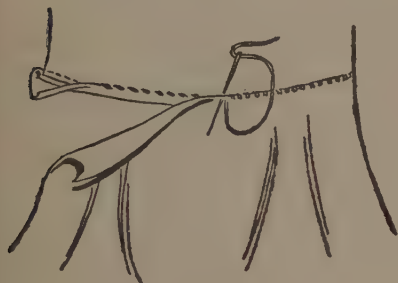


Sewing on a Flounce with a Heading.

The smallest amount of fulness one should have in a frill or flounce is half as much extra as the space it is to occupy. For instance, if it is to be drawn up to 1 yard,  $1\frac{1}{2}$  yards will be needed. But for ninon or chiffon the amount may be twice as much extra as the space to be occupied. The fulness necessarily depends upon the thickness of the fabric.

The top may be gathered raw edge, or the top may be turned down and gathered (preferably twice) to leave a narrow heading.

The first kind may be stitched to the edge to be trimmed, right sides together, or it may be tacked to the right side, and the raw edge covered



with a bias strapping of material. The second kind is sewn on through the gathers on the right side of the garment.

If the frill or flounce is very long it is best to divide into equal lengths first, and mark the divisions with coloured tacking, then the space to which it is to be sewn may be divided similarly, and thus the regulating of the fulness will be an easy matter.

Sometimes when the material is very thin the edge is rolled and whipped to the edge to be trimmed.

**Lace Frills.** There is usually a cord at the edge of the lace which can be drawn up, but, if not, the edge should be whipped and then seamed to the edge to be trimmed.

Above you see a *method of attaching* a shaped flounce to the bottom of a skirt. Bind the skirt edge with a bias strip, then sew the raw edge to the binding. This is only, however, suitable for a firm material. For a thinner material run the edge of skirt and edge of flounce together, tack the turnings upwards, and secure them by means of French knots, machine-

stitching, or a fancy stitch worked from the right side.

### FASTENINGS

**H**OOKS and Eyes. Edge-to-edge fastenings are used for a tight or semi-tight bodice lining down the centre front.

Turn back each side  $\frac{1}{4}$  inch outside the fitting-line, and machine close to the edge. Cut down the turnings to  $\frac{1}{4}$  inch. Mark the position of hooks and eyes on each front with chalk at intervals of 1 inch. A hook and eye must be sewn alternately on each side.

Open the double ends of the hooks and eyes a little with the scissors. Sew the hooks on with the blunt end just inside the edge of the front, and the eyes just projecting. Sew at both ends, then neaten with a piece of galloon or bias silk sewn over them so that only the rounded ends of the eyes and the turned-over ends of the hooks show.

**Hooks and Bar-Loops.** For a wrap-over fastening treat the right edge in the same way, but sew on hooks only. Cut off the left side 1 inch outside the fitting-line. Run a bias strip of lining to the right side of the edge, turn it over and fell just beyond the fitting-line. Sew bar-loops exactly on the fitting-line.



Sewing on Hooks, Eyes and Bar-loops.

Loops may be worked instead of the bar-loops. Make three stitches about  $\frac{1}{4}$  inch long over one another, then work over with loop-stitch.

**Buttons and Buttonholes.** Buttons should always be sewn on double material. If the left edge is quite straight, then 1 inch may be left outside the fitting-line and 2 inches turned back. Half an inch of this

should be turned under and a hem tacked, but not sewn. Sew the buttons on the fitting-line, after marking positions with chalk.

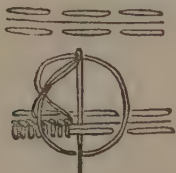
If pierced buttons are being used place a pin over and take stitches over it either in the form of a cross, a square, or bars. Withdraw the pin and wind the thread several times



Sewing on Buttons.

round between the button and the material to form a neck.

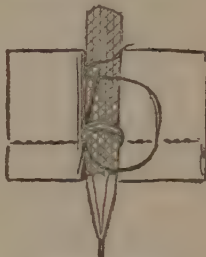
Turn back the right side half the width of the button outside the fitting-line. Leave sufficient turning to cover the buttonholes, and if a loose garment a wide hem may be tacked. Mark the position and length of the buttonhole with tailors' chalk, the length being just a shade more than the width of the button. Carry a strand of silk along each side of the chalked line, or if a long one then make two or three stitches. Work the buttonhole-stitch from left to right, as



Making Buttonholes.

shown, starting at the end furthest from the garment edge. Make the stitches as short as is safe, and when you get to the first end spread out the stitches fan-wise, then work to the other end. Here take three stitches right across and work over the three strands with loop-stitch, not catching the needle in the material.

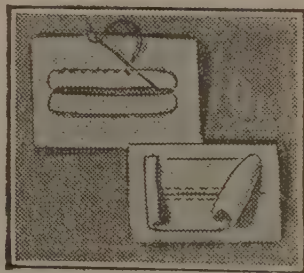
**Buttons and Loops.** Sew the buttons on as before described. Loops should be worked on the edge of the right front, using thick silk. Bring up the silk through the fold at the left, pass through the edge a little to the right



Making Loops.

(this space should be the width of the button), then back again through the edge where you started. Leave these strands sufficiently loose to pass easily over the button, then work over them with loop-stitch from left to right. If liked, the loop may be worked over a pencil, as shown.

To make corded loops, slip-stitch the cord to the edge, then when opposite a button leave sufficient cord loose to



Bound Buttonholes. Lower—1st Stage, right side. Upper—2nd Stage, wrong side.

slip over it and just a little slack from the edge. Then slip-stitch along till you come opposite the next button, and continue as before.

**Bound Buttonholes.** These should be made in double material. Chalk the



line for the buttonhole on the right side. Lay a piece of material 2 inches deep and  $1\frac{1}{2}$  inches longer than the line over the line on the right side (right side downwards). This piece should also have a chalked line. Stitch on both sides of the line, cut along the line and draw the piece through to the wrong side. Press the little seam, then finish as shown.

**Press-Studs.** Their position must be accurately marked with chalk. Sew on the part with the little knob on the right or upper edge, close up to the fitting-line. Then lay the right edge over the left, just as they should be when fastened, and press hard. You will find little indentations of the studs on the left side, and here the other halves must be sewn.

**Zipp Fasteners.** The Lightning Zipp Fastener makes a neat and effective closing for a jumper. You can get it in any colour, and it is easy to sew on, full instructions being given with every fastener.

**Tape Fasteners.** Hooks and eyes, and also press-studs (otherwise known as snap-fasteners), can also be obtained on tapes. These do away with all necessity for spacing out, and they are sewn on in next to no time. Their use prevents all fear of uneven spacing.

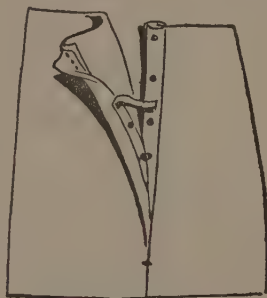
## PLACKETS AND OPENINGS

**A** PLACKET should be neat and flat, and should not obtrude itself, unless it is decided to make an ornamental feature of it by stitching or trimming.

**A Skirt Placket.** This method is suitable for cloth or thin lined skirts. Leave an opening 10 inches deep at the top of the seam. Now cut a strip of material (selvedge down one side)  $2\frac{1}{2}$  inches wide and 10 inches long. Turn in one end of the strip for  $\frac{1}{4}$  inch, place the raw edge of the strip to the left-hand side of the opening (with cut edges and right sides of both materials

touching), and stitch by machine so that the line of stitching on the seam is continued right up to the top of the skirt. Press open the side seams of the skirt and the little seam of the placket straight along in one continuous line. Turn back the edge of the right side of the placket by the fitting-line, tack it and press it. Face with a piece of galloon or a strip of lining.

Now fold back the left-hand strip  $\frac{3}{4}$  inch from its seam (so that you have a wrap of double material  $\frac{3}{4}$  inch wide), and press it well. Sew on the lower halves of press-studs through the double material of the wrap and the



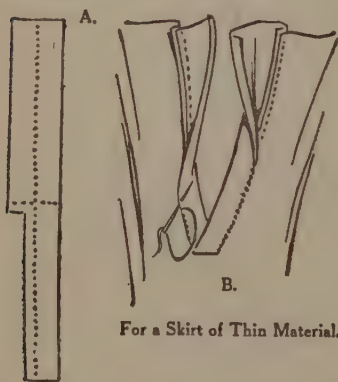
Placket for Cloth Skirt.

upper halves on the facing or binding ribbon, and the placket is finished. You need not stitch down the wrap anywhere, but it is a good plan to work a tiny buttonhole bar in silk across the bottom of the placket on the right side, to prevent it from tearing. If the placket is thoroughly pressed before the press-studs are put on it should be quite as flat as the seam.

**For a Thin Cotton Frock.** Cut the opening the length required or leave a seam open, then cut a strip of material the selvedge way of the stuff, twice the length of the placket opening and  $2\frac{1}{2}$  inches wide. Turn in the edges down each side  $\frac{1}{4}$  inch and crease them. Fold the strip with the ends together and crease it down the centre; open it out,

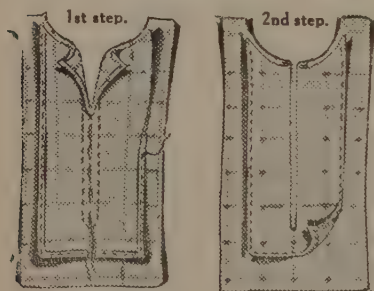


fold it with the sides together, and again crease. The strip is now creased into quarters, and you must cut away one quarter to within  $\frac{1}{4}$  inch of the creases, as shown in Diagram A.



For a Skirt of Thin Material.

Place the strip face downwards on the right side of the left-hand edge of the opening with the widest part at the top. Sew the two materials together with  $\frac{1}{4}$  inch turnings to the bottom of the opening, and then up



Front Placket for Jumper.

the right-hand side. The seams should run almost to a point at the bottom of the opening if the placket is not in a seam. Pull the strip through to the wrong side, turn in the edges of the narrower half and fell to the material as a facing. Double the wider part in

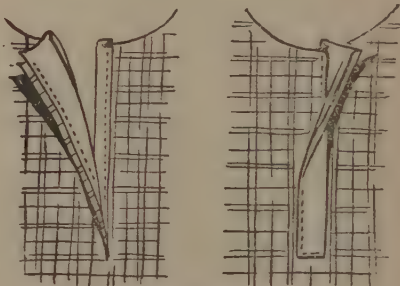
half to form a wrap (see Diagram B), and fell it down over the first line of stitching. - Stitch the bottom of the wrap to the material to keep it in position.

**For a Front Opening.** Many frocks and blouses have a placket down the centre front. Mark the position and length of the opening with chalk or coloured thread. Cut a piece of material 5 inches wide (grain matching that of the frock) and 2 inches longer than the placket is to be. The top should be cut to the shape of the neck.

Turn back the sides and bottom edge of the facing once for  $\frac{1}{4}$  inch, press

1st stage.

2nd stage.



For Front of Child's Frock.

the edges, then stitch  $\frac{1}{8}$  inch from the fold. Place facing right side downwards on right side of front, neck curves matching. Tack down the placket line. Stitch down one side of the line  $\frac{1}{8}$  inch from it, make two stitches at the bottom, then stitch up the other side. Cut between the stitching and make a tiny snip at each inner corner. Press the turnings open over a thin roller, turn the opening on to the inside of front and stitch close to the seam all round.

**For Front of Child's Frock or Blouse.** Make a crease  $5\frac{1}{2}$  inches or so down exact middle of front, then make a cut  $\frac{1}{8}$  inch to the left (when worn) of the crease. Seam a lengthwise strip of material 1 inch wide to the left edge,

## Neatening

fold over to half its width and fell down over the turnings on to the wrong side.

Take a lengthwise strip of stuff  $1\frac{1}{2}$  inches wide. Place right side of it to wrong side of other edge of placket and stitch together. Press seams open. Turn the strip over to right side, turn in the raw edge and arrange that the middle of the strap shall come exactly over the crease. Turn in the lower edge, then stitch all round. Fasten with press-studs.

### NEATENING

IS it necessary to say that no raw edges should be left unprotected inside garments? Neatening is essential not only for appearance, but



Facing a Raw Edge with a Bias Strip.

for protection, as raw edges are liable to fray and tear, so that eventually the sewing may give way.

All seam turnings should be finished off in one of the ways described under the heading of "Seams." Collars and cuffs should be lined; necks, wrists and trimmings faced. Linings and facing



Binding a Raw Edge.

should be of some thin, smooth material, preferably silk, and should always be on the bias. Material is more pliable cut in this way than on

## DRESSMAKING

the straight, and will mould itself to the desired shape. All odd bits of silk or satin and ribbon should be kept, as they will save many a shilling when facings are needed.

Other neatening materials are Prussian binding, galloon and sarcenet ribbon. These can be bought in all the fashionable colours. Sarcenet ribbon is used for very good materials, and is procurable in varying widths. Bias binding, either in cotton or silk, is very useful, and can take the place of sarcenet ribbon.

### PRESSING

PRESSING is essential to good dressmaking. But the amateur is apt either from timidity to under-do it or from excess of zeal to overdo it—both producing unsatisfactory results. Here the rule of proportion should come into force: press light fabrics lightly, and heavy ones heavily.

The wise dressmaker acquires almost every iron she sees. Even the tiny doll's iron will be useful to press a hem in a georgette collar. Anyhow, you can't do with fewer than three irons, but get as many more as you can. For cloth coats and tweed skirts, etc., you will need a tailors' "goose" of 12 lb., the ordinary household iron of 3 lb. or 4 lb. for thin woollens, and a lighter one for silks, cottons, etc. A pair of old-fashioned curling irons (single) will serve admirably for flattening the seams of taffeta, ninon, and similar fabrics. It's a good rule when in doubt to try the lighter iron first, and if this is not satisfactory to proceed to a heavier one.

You will need a good large surface for smoothing out materials—a deal table for preference. Failing this, much can be done with a skirt board. This is generally about 45 inches long and 16 inches wide at one end, sloping off to about 12 inches at the other end. It should be covered with two or three

layers of blanket sewn on. There should be a removable cover of calico made to fit, and this should be washed frequently. An old shelf about 45 inches long and 12 inches wide will do as a makeshift if the skirt board is not forthcoming. It should be covered in the same way.

A sleeve board is very useful, and one ready padded can be bought quite cheaply, or you can make a stuffed sleeve. To do this cut out a tight two-piece sleeve in lining, and get someone to fit it on you. Stitch it up  $\frac{1}{2}$  inch tighter and turn inside out. Gather the top of the upper sleeve and attach to an oval piece of lining. Stuff the sleeve with rags very tightly and fill up with sawdust. Cut an oval piece of lining to fit the wrist and seam this to the edges.

A tailors' cushion is useful for pressing armhole seams and other curved seams. Cut out a large oval in calico and gather the edges to fit a much smaller oval. Fell the edge of the smaller one over the gathered edges, leaving about 4 inches open. Stuff very tightly with rags and sew up the opening.

**Rollers for Seams.** For pressing straight seams, padded rollers are required. An old blind roller will serve for skirt seams. Wrap it round smoothly and tightly with a piece of blanket or cloth and sew the loose edge down. Then take a strip of calico, turn in the sides, place it round the roller, and seam up the edges. This may be removed for frequent washing.

You'll need smaller rollers also. An old rolling-pin, wrapped as described, will be wanted for sleeves, and a much smaller one for trimmings. This can be made from a round ruler. Sometimes a bow or a piece of trimming will call for a roller no thicker than a lead pencil.

Old clean rags are also required, and plain household soap.

Some novices ask: "At which stage

of the work should pressing be done?" The answer is: "At every stage."

All materials should have creases and centre fold pressed out before beginning to tack up the garment. Also all edges and hems should be pressed before they are stitched. In remodelling, too, all old stitch marks and folds should be pressed out.

That is the advantage of having a gas-ring with an asbestos mat on it, on which irons can be kept hot. Failing that, if the iron is thoroughly heated on the gas it can be kept hot on a small oil stove.

**Some Rules.** (1) Always see that iron and all cloths are clean.

(2) Be sure to test the iron's heat on a piece of spare material before beginning to press.

(3) Never press directly on the material at first. Always have as an intermediary either a piece of the same material, a piece of muslin or soft cambric, or, in the case of silks, etc., tissue paper.

(4) Don't use water unless you have first tested it on a spare piece of material to see if it marks.

(5) Press all cloths with a nap the same way as the nap and not against it.

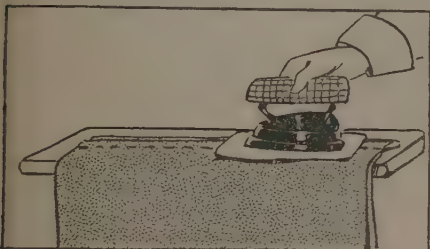
**Folds, Creases, etc.** Lay material right side downwards on a smooth, padded surface. Take a moderately hot iron, place cambric or paper (as the case may be) over the material, then apply the iron with a semi-circular movement, so that it never remains still a moment. If it does, the shape of the iron will be marked on the right side.

In pressing out the centre fold of cloth a good deal of pressure is often needed. If the fold is obstinate, and you are sure the cloth will stand water, dip your finger in water and run it down the fold before applying the iron as just described.

If creases are very deep and do not yield to the ordinary method, try steaming. Stand a hot iron on end,

place a wet cloth on it, and hold the wrong side of the material to the resulting steam. Lay right side downwards on the blanket and press it again.

**Seams.** Take the ordinary single seam as it comes from the machine, lay it on the ironing board and press over the turnings (double, just as they are) and over the stitching, stretching the seam gently. This is called "press-



Pressing a Seam Double.

ing double." Trim the turnings as desired, then put the padded roller underneath the seam and rest each end on a piece of furniture. Open the turnings and press them with a rag or piece of the material between the iron and the seam.

Do not push the iron along the seam, but lift it, put it down with pressure, lift and put down again a little further on. Slow, even, heavy pressure with a not too hot iron is what is needed. A hurried light ironing with an over-hot iron is not only ineffective, but harmful.

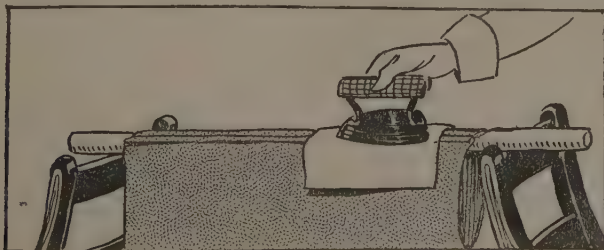
In the case of cloth, take a piece of moist household soap and run it over the stitching at each side of the seam before opening the turnings. If they don't lie flat, moisten the finger and run it down the middle of the seam. Only with very heavy cloth should a damp rag be used.

French seams and hemmed seams are pressed in the first method—that is, unopened on the board; then they should be placed on the roller and the little fold of material pressed over lightly to one side.

Lapped seams and felled seams are pressed double after the first stitching and then over the roller after the second.

**A Pleated Skirt.** After the pleats have been tacked into position turn the skirt to the wrong side and slip it over the ironing board. Pin the top and bottom firmly to the board, taking care that the pleats are lying perfectly flat and are not twisted anywhere. For an already shrunken material, place a cloth which has been wrung out in water over the pleats, and then press thoroughly until the cloth is dry. Have a dry cloth handy and, as you lift up the hot cloth, place the cold one quickly over the rising steam and press the steam into the garment. This will keep the pleats in longer than any other kind of pressing.

**Velvet or Velveteen.** Never press these materials on the flat. To press a short seam in these materials stand an iron on end, hold one end of the



Pressing a Seam over a Roller.



## DRESSMAKING

seam in each hand, open the turnings, and draw them backwards and forwards across the face of the iron. Creases in velvet may be removed in the same way.

For longer seams, get someone to hold one end of the seam and you yourself hold the other with the left hand. With the right hand apply the iron quickly to the opened turnings. In the case of thick velvet or velveteen, pass a moistened finger over the middle of the seam.

### To Remove Shiny Marks.

Materials which have become shiny on the right side through pressing should be rubbed with a damp piece of material. Then place a piece of dry stuff over the spot and press firmly with an iron until the cloth is nearly dry. Turn to the wrong side and complete the pressing. For a very obstinate mark, brush the shiny place as soon as you have damped and pressed it.

Shrinking. All cloth which is not guaranteed shrunk should be shrunk



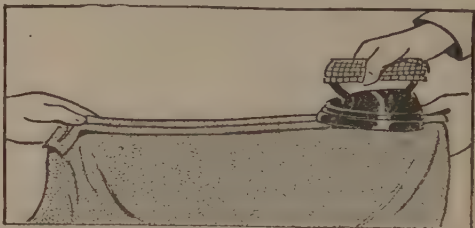
Pressing a Seam in Velvet.

before making up. A tailor will do it for you very cheaply, but if you prefer to do it yourself, this is the method :

First snip the selvages at intervals all the way along the length of the material, then take a piece of un-

## Fur Trimmings

bleached calico the width of the material and half its length. Open out the material, wring out the calico in cold water, spread it over half the material, pulling out all the wrinkles so that it lies perfectly flat. Fold back



Another way of Pressing a Velvet Seam.

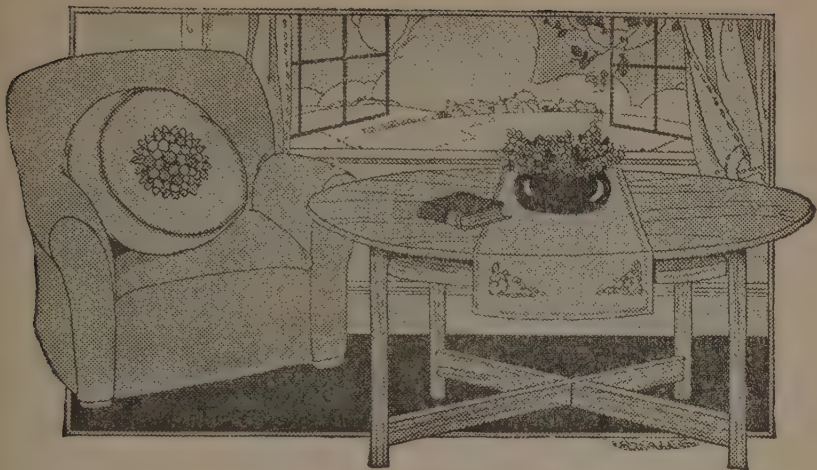
the other half of the material over the wet cloth and roll up tightly. Cover with newspapers to retain the moisture and leave it about sixteen hours. Then unroll the material and press it dry on the wrong side as you unroll it. Always try a spare piece of material first to make sure that the shrinkage will not entirely spoil the texture of the fabric. A poor fabric will often not stand shrinking.

All tailors' canvas to be used for interlining coats or trimmings should be shrunk. If used unshrunk, the first shower will make the stiffened parts "cockle." Place the canvas on a deal table, damp it thoroughly with a wet cloth, then rub it all over with household soap. Take a heavy iron and iron until dry.

## FUR TRIMMINGS

FUR must always be cut on the wrong side with a sharp knife, so that the hair is not cut. Never try to do it with a pair of scissors. A furriers' knife, if possible, should be used, but if not, a sharp penknife or razor will be found quite satisfactory, and the exact outline of the cut should be marked with chalk or Indian ink on the skin first to prevent any mistakes.





## A. B. C. OF SIMPLE EMBROIDERY

**T**HIS chapter is intended to form a most useful addition to the copiously illustrated photogravure section with which the book opens and further to exemplify the information there given in carrying out the most popular forms of fancy needlework.

The embroideress who takes her work seriously should endeavour to see good examples of the needlewoman's art. The South Kensington Museum is a perfect treasure house, and much inspiration can be gained from a study of the exhibits. Examination of centuries-old work will prove that the same stitches which were used then are employed now, and that wonderful effects can be obtained by the use of very few kinds of stitches.

The embroideress should also cultivate a sense of colour. This is innate with some people, but it is a faculty which can be developed by observation and experiment.

It is important that both good designs and good materials should be

used, as the effect of even the most perfect stitchery will be spoiled if design and groundwork are bad.

### EMBROIDERY IN SILK AND WOOL

#### MATERIALS AND TOOLS

**U**SE the very best materials for your work, as it is most disappointing to spend hours of labour and then find that in a few months, or even weeks, the colours are faded and the fabric worn.

Any material used for the groundwork of embroidery should be fairly soft in texture, evenly woven, and without dressing. Those most suitable for household articles, such as curtains, cushion-covers and tablecloths, are serge, linen, crash, satin, silk taffeta, etc. Gingham takes embroidery well, but casement cloth is most unsuitable.

Suitable threads are silk (such as Pearsall's "Twisted Embroidery")

silk, "Mallard Floss" or "Filoselle"), wool in skeins or balls (such as Briggs' "Penelope" crewel wool or "Penelope" Tapestry wool) and various makes of single Berlin wool.

The ordinary sewing needles should not be used for embroidery, but those known as crewel needles. These have a fine point and a very long narrow eye. A needle should always be chosen with an eye sufficiently large enough to allow the thread to pass through easily without dragging, otherwise it is rubbed and roughened by repeated passing through the material. When threading a needle, it should be done with the end coming from the ball or skein, as then the thread will feel smooth when the hand is passed downwards from the needle.

For use on canvas a similar needle with blunted ends is necessary, known as a wool needle. Very long needlefuls should not be used, as the thread will become frayed and then it will have to be discarded.

A pair of fine-pointed embroidery scissors should always be handy. Thimbles should be plain, as the ornamentation of a fancy thimble will catch the thread.

The beginner will do well to start work on something simple, like a chair-back or cushion worked in wool. Wool is very adaptable, and "sets" nicely, and being loosely twisted does not demand such nicety of stitching as silk. It is possible to obtain simple transfer designs at any good needle-work shop.

If an original design is used, it should never be drawn directly on the material, but should be transferred to it by means of special transfer paper, which can be obtained in red, yellow, blue and other colours at all artists' repositories. The material should be pinned out on a drawing-board, and the design placed over it with the transfer paper between it and the material. Then the lines should be

gone over very carefully with a fine, hard pencil.

When working coarse designs in wool on a rough fabric such as serge, which will neither take a stamped transfer nor the impression of coloured transfer paper, the design on soft tissue paper may be tacked to the material and the stitches taken through it. The paper, of course, must afterwards be cut and pulled away carefully.

## Some Timely Tips

(1) In hand work hold the material in a convex position over the fingers of the left hand, so that the thread is kept looser than the ground and puckering is prevented.

(2) Don't begin with a knot. Instead, make two little stitches, one over the other, in a place which will afterwards be covered.

(3) To finish off, run the needle through the back threads of the embroidery.

(4) Never break wool, always cut it.

(5) Don't work with frayed thread.

(6) Never use a needle too small for the thread.

(7) When using delicate materials, cover the parts not being worked upon with tissue paper.

## STITCHES FOR SILK AND WOOL EMBROIDERY

IT is a good plan to practise all the stitches to be used on a piece of spare material before attempting the design. All the stitches in common use are illustrated in this book. As a general rule a large number of different stitches should not be used on the same piece of work if the threads employed are coloured, but in white or one-colour embroidery a large number gives interest and variety.

The simplest stitch of all is *Crewel* or *Stem Stitch*. This is employed for fine stems and outlines, or entire leaves or flowers can be covered with it, working the outside edge first and

then filling in with rows following the same line.

The stitch is worked upwards and

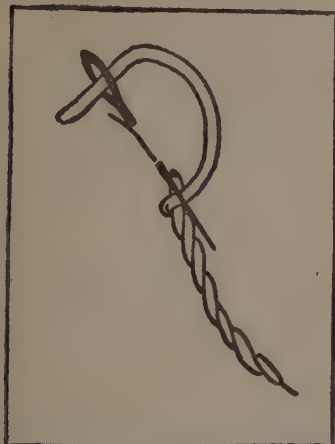


FIG. 1.—Crewel or Stem Stitch. The simplest stitch of all. Always keep the thread to the right.

the point of the needle should come out exactly at the top of the previous stitch. The thread should be kept to

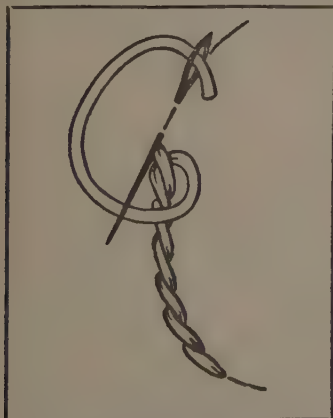


FIG. 2.—Outline Stitch. This gives a fine continuous line. Always keep the thread to the left.

the right of the needle. The wrong side of the material should present an even row of Back Stitch.

Very similar to Crewel Stitch is *Outline Stitch*, but having a more corded effect and giving a firmer line. It is

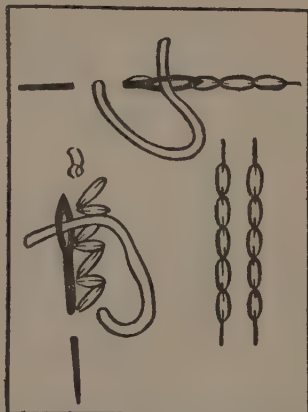


FIG. 3.—Back Stitch. Left.—Two rows being worked at once. Right.—Right side of stitch.

used for the same purpose as Crewel Stitch, and is worked in the same way, except that the thread is always to be kept to the left of the needle. The back of the stitch is exactly like that of Crewel Stitch. The size of the stitches may be anything from  $\frac{1}{16}$  inch

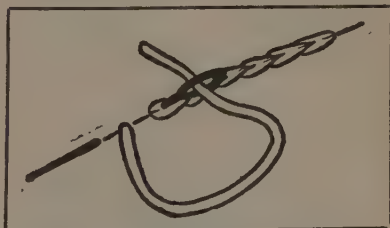


FIG. 4.—Split Stitch. This gives a fine outline, suitable for small details.

to  $\frac{3}{4}$  inch, according to the size of the design, but they should always be perfectly regular in the same portion of the design.

*Back Stitch* is useful when a very fine, even line is desired, say for slender stalks or for veinings of flowers or leaves. Every stitch is worked from

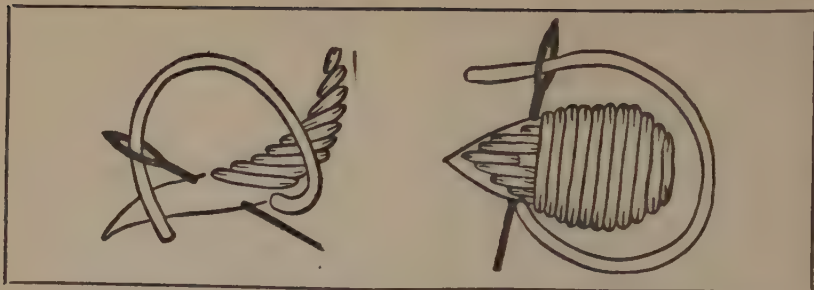


FIG. 5.—Satin Stitch. Left.—Worked slanting over a leaf. Right.—Worked straight over a petal with a slight padding.

left to right, though the line grows from right to left. The needle is put into the right of where it comes out, leaving a space of, say,  $\frac{1}{8}$  inch, and is brought out at the same distance to the left of the same place. This makes the first stitch.

To make succeeding stitches the needle is put back into the same hole as the end of the previous stitch and is brought out to the left of the thread as before. The important thing to remember is that all stitches must be the same size (this varying in accordance with the thickness of the thread and the character of the design), and there must be no space left between the stitches.

Two parallel lines of Back Stitch are often used with good effect, and they

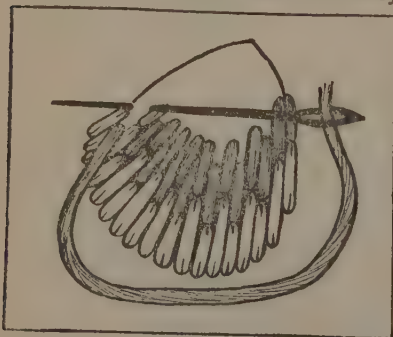


FIG. 6.—Long-and-short Stitch. Useful for shaded effects and for large surfaces. The direction of the stitches should be in accordance with the growth of the flower.

can be worked in one process with economy of time and thread. The working is done on the wrong side. Parallel lines should be drawn as a guide for working, unless linen is used, when threads may be drawn.

Starting at the right-hand side, put in the needle and bring it out about  $\frac{1}{8}$  inch below. Carry the thread across to the left-hand line, insert the needle opposite to the point where the other stitch began and bring it out opposite to where the other stitch came out. Insert the needle at the right-hand side where the previous stitch came out, and bring it out  $\frac{1}{8}$  inch below, then carry the thread across, insert needle where former stitch came out and bring it out opposite the one on the right-hand side. Two perfect parallel lines of Back Stitch should result on the right side of the work.

*Split Stitch* serves the same purpose as Back Stitch, but gives a more continuous line, one stitch melting into another. It is worked exactly like Back Stitch, except that the needle is put back through the *end* of the previous stitch instead of into the *hole* of the previous stitch.

*Satin Stitch* is used for small and medium-sized leaves and flowers. Its name suggests smoothness, and that is the result to be aimed at, the stitches all lying closely together without any space between, and the edges even. It is worked from right to left. For



leaves the stitches are often taken slantingly across the space, and where there is a midrib they must slant away from this outwards and upwards towards the point of the leaf. For petals the stitches should be straight across. Sometimes a light padding is used, especially when the thread is thin. The padding consists of long stitches laid from end to end of the petal or leaf in the opposite direction to the covering stitches.

*Long-and-short Stitch* is used for the same purpose as *Satin Stitch* when a shaded effect is required. The work is begun from the outside edge, the lightest shade of thread (as a rule) being used, and a long and short stitch are taken alternately. The next shade darker is used for the next row, and these stitches will all be almost of the same length, but will give the effect of alternate long and short stitches. Succeeding rows are worked in the same way, and as many as four shades may be employed if the space is large enough. No groundwork must be left uncovered. The direction of the stitches should always correspond with the direction of the growth of the plant.

*Chain Stitch* is useful either for out-

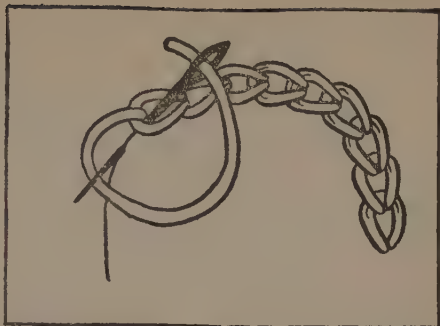


FIG. 7.—Chain Stitch. A quickly-worked stitch, which can be used for either fine or coarse effects, according to the thickness of the thread. On the back of the material a perfect line of Back Stitch should be formed.

lines or for a filling stitch. Very beautiful pieces of work can be executed entirely in this stitch, leaves and flowers being shaded in successive rows. The needle should always be put in exactly where the thread came out, but to the right of the thread, and brought out a short distance below over the thread. The thread is pulled to allow a loop to lie rather loosely on the background, and the process is repeated. It is essential that the stitch should not be pulled tightly, except where the stitch is very small. When practising, it is best to draw a line as a guide for the needle.

A variation of Chain Stitch is known as *Snail-trail Stitch*. It is worked similarly, except that instead of inserting the needle in the hole at which the thread came through, it should be put behind the thread and inserted a little below the preceding stitch and brought out through the loop.

*Lazy-daisy Stitch* is a familiar method of treating small, star-like flowers. It is simply one stitch of Chain Stitch, the needle afterwards being taken over the end of the loop and passed through to the wrong side of the material.

*Blanket Stitch*, or *Buttonhole*

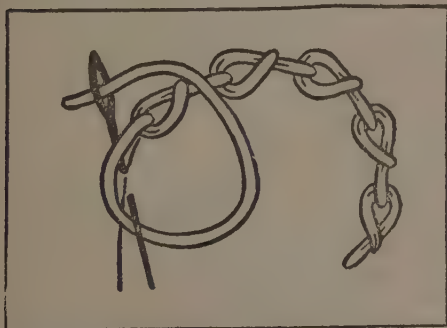


FIG. 8.—Snail-trail Stitch is a variant of the preceding stitch and is worked more quickly. The result on the wrong side is similar to a row of running.



*Stitch* (as it is often called, though it is really worked quite differently from the making of buttonholes), is useful for neatening the edges of all sorts of household articles—tablecloths, mats, etc. It may be worked either closely or widely spaced, and is capable of infinite variation. When worked finely it can also be used to carry out a floral design entirely, filling in leaves and flowers with rows and rows of the stitch, and shading them if desired. For the stalks Double Blanket Stitch can be used.

Small round flowers can be worked in Blanket Stitch from a central hole as shown. This is called *Wheel Stitch*.

*Double Blanket Stitch* is effective for borders or for stems. It consists of a second row worked into a first row from the opposite side, using a different colour if wished. Two other varieties of Blanket Stitch are shown here, but endless new ones can be invented.

*Scalloping* forms a favourite method of neatening the edges of household articles and lingerie.

The spaces between the lines should

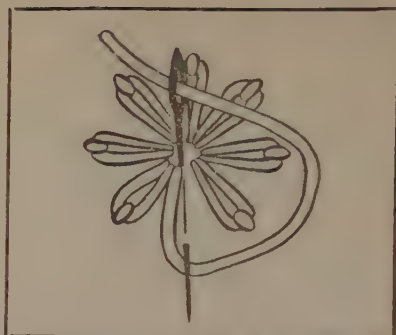


FIG. 9.—Lazy-daisy Stitch. A quick method of working daisy-like flowers.

first have a few rows of running to form a solid padding, then Blanket Stitch (or Buttonhole Stitch) should be worked closely over it, leaving no space between the stitches. In cutting away the outside material a sharp-pointed pair of scissors should be used and care be taken not to cut the corded edge.

*Herringbone Stitch* is used for conventional designs. The diagram plainly shows the working. The space left between the stitches should normally be the same, or a little more than, the space taken up by the needle, but if the ground is desired to be covered entirely no space need be left between the stitches.

In *Double Herringbone Stitch* a row of the ordinary stitch is worked first, leaving a good

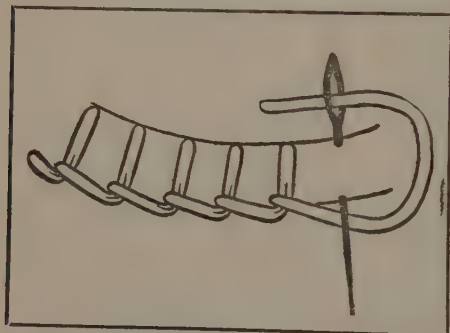
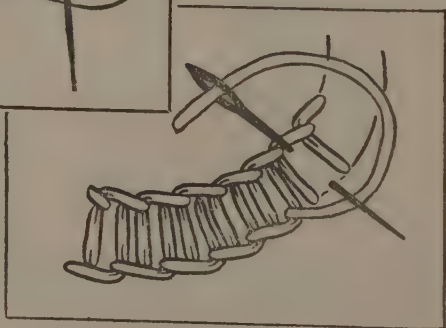


FIG. 10.—Above.—Blanket Stitch. Frequently called Buttonhole Stitch in embroidery.

FIG. 11.—Right.—Double Blanket Stitch. This is effective for coarse stems and simple borders.



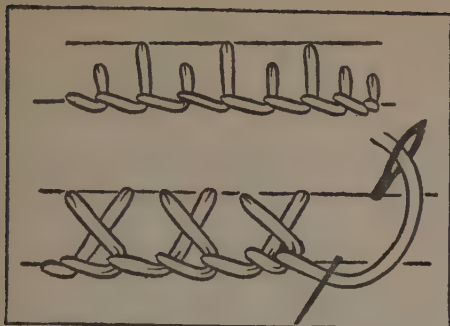


FIG. 12.—Here are variations of Blanket Stitch. They are useful for edging mats and other small articles.

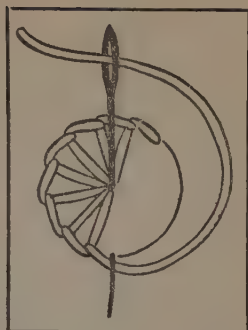


FIG. 13.—Wheel Stitch. This is Blanket Stitch worked from a centre, and makes dainty small flowers.

space between the stitches, then with another colour of thread a second row is worked over the first, taking up the stitches exactly in the middle of the spaces.

*Roumanian Stitch* is of the same family as *Herringbone Stitch*, and may be used either for narrow borders or for filling in leaves or petals.

*Feather Stitch* can be worked in two ways. A is worked on two imaginary parallel lines, first a downward stitch on the right line, bringing out the needle over the thread to make

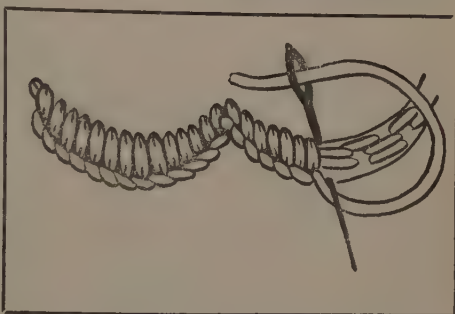


FIG. 14.—Scalloping. This is Blanket Stitch (or Button-hole Stitch) worked very closely in the shape of scallops over a padding stitch. Perfect regularity is essential to success.

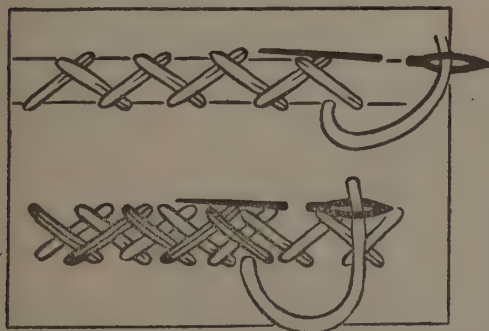


FIG. 15.—Upper. *Herringbone Stitch*. May be worked open or close as required.

Lower. *Double Herringbone Stitch*. This is very effective in two colours.

a loop, then taking the thread across in a slanting direction and making a similar stitch on the left line, and so on. Regularity in size of stitches and spaces is essential.

B is worked to an imaginary centre line—first a slanting stitch to form a loop at one side, then repeated at the other. This stitch may be elaborated by making two or even three stitches at each side of the line (see p. 44).

*French Knots* can be used in a multitude of ways. They

can be employed in single lines or massed to fill up leaves and petals, and they may be shaded in rows.

Bring up the thread to the right side of the work (A), hold the thread coming

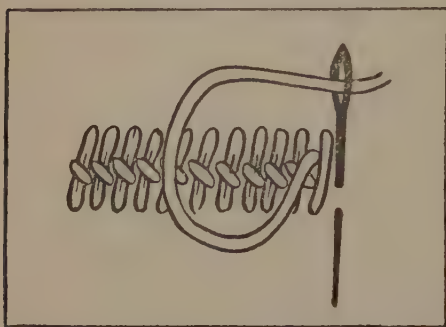


FIG. 16.—Roumanian Stitch. Entire pieces of work may be carried out in this stitch by varying its depth. The crossing stitch should increase in depth in proportion to the upright stitch.

from the material under the left thumb, put the needle from the back of the thread under it. Twist the needle round (still holding the thread with the left hand), and insert back in same hole where it came out (B). Draw the needle through to the back, holding the thread with the left hand to the last or the knot will not be perfect. C shows the finished result. Don't draw the knot too tightly. The needle may be twisted twice or three

times under the thread if a large knot is needed.

*Couching* is a very useful stitch for quickly covering long lines or scrolls or for outlining leaves and flowers, etc. If Satin Stitch has uneven edges an outline of Couching will neaten them. Also, if the colour of leaves or flowers is inclined to merge into the background a couched outline of another colour will separate them.

One, two or more strands, according

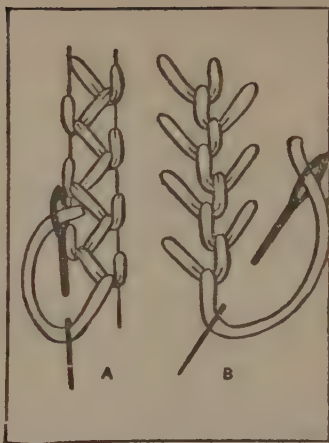


FIG. 17.—Feather Stitch. Here are two ways of working it. In the right-hand method it may be used for leaves, adjusting the length of the side stitches to the width of the leaf.

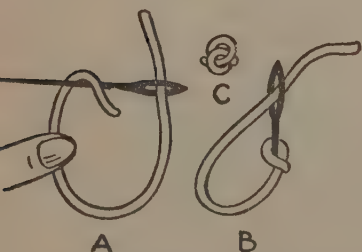


FIG. 18.—French Knots. Useful for flower centres. The Chinese carry out large pieces of work in similar knots closely massed.

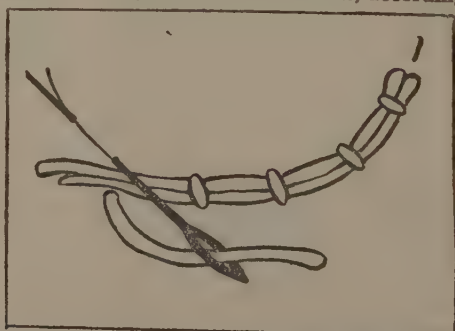


FIG. 19.—Couching. This may be used for lines in conventional borders, for outlining flowers and leaves, or for filling large spaces.

to the thickness of the thread, should be brought out to the right side and held over the outline with the fingers of the left hand. They should then be caught down at regular intervals by a stitch taken straight across them, using one strand of either the same colour or a contrasting colour.

## PREPARING AND FINISHING OFF WORK

### Working in a Frame

Most needlewomen work embroidery in the hand, but very closely-worked designs can be carried out much better in a lath-and-roller frame. By its use there is no possibility of puckering the work, and although sewing the material into the frame takes up a little time, yet time is spared afterwards, because there are no creases to be pressed out.

The frames vary in size, but one to take a piece of work 12 inches wide costs about 1s. 11½d., and larger ones in proportion. The length of the material may be anything, as it can be rolled up.

A frame of this kind is shown in the

sketch. To prepare it for embroidery turn back both ends of the material and seam them to the pieces of webbing. Insert the laths, then put in the little pegs as tightly as possible. If the material is longer than the frame roll it up over one or both rollers, just leaving the part to be embroidered. When the material is as tight as possible pin some darning needles at regular intervals along each side of it. Fasten some thin cord to the end of the frame and pass it first under the ends of the needle and then over the lath. Continue thus to the end of the lath. Pull up the cord tightly and fasten at the other end.

### Both Hands may be Used

In working, one edge of the frame may be rested on a table, or it may be placed between two bedroom chairs and the sides of the frame laced to the back of these, then the worker must sit with her feet between the chairs.

If a very small piece of work is to be done a piece of cambric should be sewn into the frame; the piece to be embroidered should be laid in the middle,

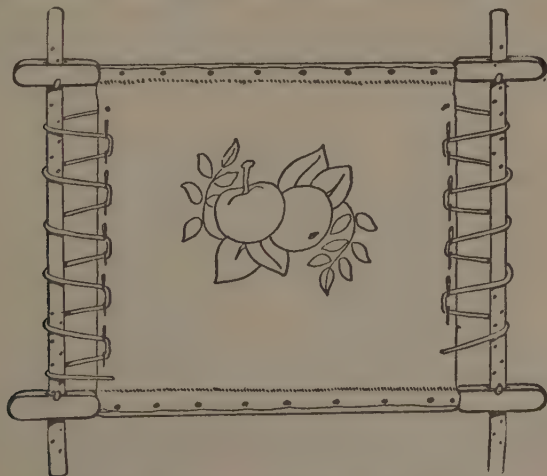


FIG. 20.—This shows the frame with the material sewn in ready for working.



first tacked from top to bottom, then from side to side. Next the edges should be carefully strained and tacked down. The embroidery may be worked through both fabrics, and then the cambric cut away close to the design afterwards, or the cambric may be cut away first if the material is strong.

The needle is passed up and down through the fabric, and for speed it is a good plan to learn to use both hands, keeping one above and one under the frame. If there are stitches to be used which can be worked more easily in the hand, such as Feather Stitch and Buttonhole Stitch, these can be added later after the work is taken out of the frame.

### To Finish Off Work

Many beautiful pieces of work are spoiled by careless finishing. A large piece of heavily-embroidered work should be treated in this way: Pin out a blanket on the floor, then lay a piece of cambric over it. Lay the work face downwards over it and pin the middle of each end to the floor. (Strong, long pins are needed.) Pin the top edge first, then stretch downwards and pin the bottom edge, next the sides. Be sure that all edges are straight, and stretch as much as possible.

Dip a sponge in clean water and squeeze it almost dry, then lightly damp the embroidery. Take a fairly hot iron and pass it lightly over the work (a piece of cambric being between them). Do not let the iron rest on the work, but keep the pressure off it. This steaming ought to remove all wrinkles, but with a badly-puckered bit of work the process may have to be repeated several times.

A small piece of work should be treated similarly, but the blanket can be laid on a table. Of course, great care should be taken about using moisture when the background is of delicate material, such as silk or taffeta.

*Broderie anglaise* can be damped all over and ironed, and so can many other kinds of linen work.

The pressing of framed work is much simpler. The frame is rested on two pieces of furniture and a hot iron is taken, a piece of wet cambric is placed over it, and the iron is held close to the work, but not touching it. The steam penetrates the embroidery and raises it. The iron can then be passed lightly over the back of the work, without the wet cloth. The work should be left a little longer on the frame before it is taken out.

### A BASKET OF FLOWERS IN WOOL EMBROIDERY

THIS lovely design measures 11½ inches in width, and 9½ inches in depth and can be used for a cushion, fire-screen, chair-backs, and many other purposes. The original was used for a cushion cover, the foundation being linen of a natural shade, with bands and edges of green Maypole braid. Single Berlin embroidery wool was used, 1 skein of each of the following colours being needed:—

Dark jade green, light jade green, light leaf green, medium leaf green, light sage green, dark sage green, light mauve, dark mauve, light fuchsia pink, dark fuchsia pink, blue, dark amber, light amber, brown, black and 2 skeins of light amber and dark leaf green.

Work the basket first in brown. Take two strands and couch down with light amber over the outlines. Three rows are needed for the base of the basket. Make a big cross in single brown wool in each space, and catch down in the centre.

To make the leaves and flowers, follow the diagram with the instructions given here. All the stitches mentioned have been described in the previous pages:—

*Leaves*, A, B, C, D and E. Use Long-and-short Stitch. A, light leaf green for outside, shading into light

sage; B, light jade green outside, shading into dark jade; C, dark leaf green outside, shading into dark jade; D, medium leaf green outside, shading into dark sage; E, dark jade entirely.

F, G and H. The outer edge in slanting Satin Stitch, Long-and-Short Stitch next, the middle in Satin Stitch worked across over a light padding. F, medium leaf outside, dark leaf next,

*Flowers.* M, outer rim in dark mauve, Satin Stitch; next ring in light fuchsia, Long-and-short Stitch; 16 radiating stitches in black over this; centre filled in with French Knots in black, edged with one row of knots in light amber.

N, Long-and-short Stitch in light mauve, shading into blue; centre, dark amber French knots with two



FIG. 20A.—A beautiful design for wool embroidery.

dark sage middle; G, light jade outside, dark jade next, dark sage middle. H, dark leaf outside, dark jade next; light sage middle.

I, J and K. Long-and-short Stitch outside, Satin Stitch middle. I, dark sage outside, shading into dark jade, dark leaf middle; J, light sage outside, shading into dark jade, dark leaf middle; K, dark jade outside, shading into light sage; L, slanting Satin Stitch in medium leaf, shading into light sage.

rows of knots round in blue Split Stitch.

O, Long-and-short Stitch in blue, shading into light fuchsia; centre, light amber French Knots, with one row round of black knots and 16 short stitches in black taken over the fuchsia.

P, outer edge in light mauve Satin Stitch, points of star dark mauve in Long-and-short Stitch; centre in dark amber French Knots, 16 radiating stitches in dark amber.

Q, Long-and-short Stitch in dark



FIG. 21.—This diagram will help you with the colour scheme.

fuchsia, shading into dark mauve, centre has long, straight stitches in light amber taken across, and crossed with diagonal stitches in black, 3 taken across each way, caught down where lines cross with black. A line of Split Stitch in black round edge of circle, and 16 radiating stitches round in black.

R, S and T. Outline Stitch. Start at the dot and work round and round. R, light amber; S, dark amber; T, light brown. All edged with Outline Stitch in black.

Place a damp cloth over the back of the work, and press it on the wrong side over a blanket with a warm iron. Remove the cloth and press again until quite dry.

### MUSLIN MATS WORKED IN WOOL

THESE attractive mats are made of sheer organdie muslin embroidered in crewel wool. So dainty is this fabric that the lustre of a polished table shows through it, and the vivid colours of the wool have an attractive element of surprise.

The mats are circular in shape, and

you can have them any size you please. For a pattern, use any round object; some plates and saucers borrowed from the kitchen serve quite well. First trace the outer circumference, using a fairly sharp blacklead pencil. Work over this with small, close Buttonhole Stitching in wool. Having worked the Buttonhole Stitching all round, cut away the surplus material from the edge.



Now, using a smaller plate, draw a second pencil circle, and inside that, with a still smaller plate, draw another. Your embroidery should be confined to the space between these two circles, and is a constant repetition of circular and semicircular motifs drawn with the aid of halfpennies, pennies, and other coins.

The embroidery is a variation of



FIG. 22.—Marking out the design.

**Lazy-daisy Stitch.** First work a little "blob"—about 6 or 8 Satin Stitches placed close together—to form either a round or an elongated dot. Then, at regular intervals, place radiating stitches, like the spokes of a cart wheel, all round this centre. Now work an ordinary Lazy-daisy Stitch over each "spoke."

If you work the flowers in this way



FIG. 23.—The finished daisy.

you can introduce graded colour effects. On orange mats, for instance, the centres could be worked in dark brown, and some of the flowers have grey "spokes" and white petals, and others pale gold petals worked round tobacco-brown "spokes." Leaves are worked in green Lazy-daisy Stitches, but instead of having "blob" centres, the stitches are grouped on either side of little curved lines of Stem Stitch.

Great care should be taken to finish off each flower and leaf completely and not to carry the wool across from one part of the design to the other or it will show through to the right side. The wool also should never be pulled tightly, as the muslin quickly puckers.

## A HASSOCK FOR THE GARDEN

THE secret of the new hassocks for the garden is that they are covered in ordinary sacking! You can use hessian for them if you like, but the really thrifty way would be to use up an old sack—there are lots of old sacks knocking about in most houses, for cement, chicken meal and several other materials used in self-managed households are delivered in sound, strong sacks. Don't ever throw a sack away!



The first thing to do is to make your hassock shape. You cut two circles of material—make them any size you like; and if you prefer an oval shape to a round one that will be equally smart.

Next cut a straight strip to connect the two circles. The depth of the side must be decided by the diameter of the base and top; keep the hassock well proportioned.

It is best to make the foundation shape of some strong cotton material, like unbleached calico, or a piece of old, faded cretonne.

Stuff this shape very firmly with hay after joining the circles and the side piece together. It should be so



firmly stuffed that you cannot flatten it, even if you put your whole weight on the hassock.

Now cut out your canvas cover. It should be just sufficiently larger than the foundation to allow for joins and turnings, and yet fit quite smoothly. Decorate the top with wool embroidery in very bright colours. The oatmeal-coloured canvas makes an admirable background for almost any combina-



This will give you an idea for the embroidery. Wool is very effective in bright colours, and is so easy to work.

tion of shades, and you will find that combinations of emerald green, black, orange, gold and crimson stand out with wonderful effect.

A useful feature of the new hassock is the "handle" each side. This consists of four or five strands of string, crocheted over in wool with ordinary double crochet. The five strands are then all bound together top and bottom with contrasting wool and sewn to the hassocks.

## AN ITALIAN SHAWL

HAVE you among your bag of bargains a square piece of cream Cashmere? If so, it will prove the handiest possible thing to convert into a bright Italian shawl. Italian shawls are becoming even more popular than Spanish ones. Their outstanding characteristic lies in the fact that they are embroidered with wools rather than

silks—vivid reds, greens, yellows and blues—and have long wool fringes. The fringe is as warm as the shawl itself, and hangs in such pretty cascades over one's arms and dress!

Here is one exceptionally easy design which will serve as a clue to all the others: With a pencil trace an oval figure, about 1 inch wide at its widest part and about 4 inches long. Work this round with Crewel Stitch in pale lemon wool. Now lay diagonal stitches across, at  $\frac{1}{2}$ -inch intervals, in marigold shade of wool, and when the whole oval is spanned by these stitches, start a fresh series in the opposite direction, so as to form a lattice work. Where the threads cross, catch them with a tiny stitch in lemon-yellow.

Now work two more rows of Crewel Stitch round the oval, one in orange, one in flame, allowing the background material to show just a little between. Finally, work a series of irregular scallop in large Buttonhole Stitch all round the oval figure, using any bright colour of wool to represent petals.



You can be quite adventurous in the matter of woollen embroidery on the shawl.

It is a good plan to mix a little black with the composition, in order to throw up the various colours—and when in doubt, green, nature's own background, may always be used for filling-in.

When you work leaves, start with a centre vein in Crewel Stitch, and place rows and rows of the same round it until you have roughly a leaf shape.

### TABLE MATS IN TAILORS' CANVAS

**T**ABLE mats from tailors' canvas! Why not? The burnt biscuit shade of this material makes a fascinating harmony on a polished table. The canvas costs only 1s. per yard, and is very hard wearing. For a complete set of six plate and three dish mats only 2 yards of canvas are needed.

You will also need 2 yards of inch-wide corded ribbon, five penny balls of

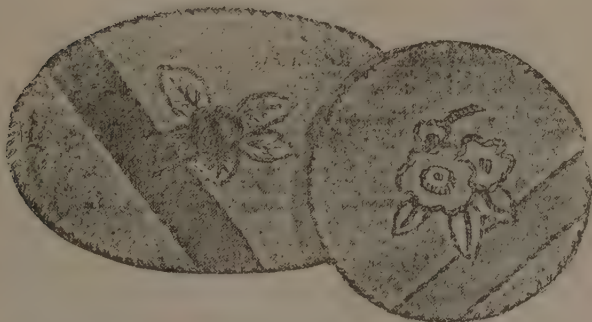
wool, one each of light amber, dark amber, copper, white, and green, and three more balls of copper for the mat edges.

The plate mats are 7-inch circles; the oval ones for dishes measure 10 inches by 7 inches.

Cut the oval mats first, each one double. With the rest of the canvas, doubled, mark out, with a plate, 7-inch circles and cut out with turnings.

Tack the two halves of each mat together along the pencil line. Next tack slashes of copper-coloured ribbon across each mat, as the illustration shows, attaching the ribbon along each edge, with Stem Stitch in green wool.

Two or three simple flower and leaf sprays in wools are quickly worked on each mat. Make them up as you go along, or use a pretty transfer spray. Finish the mat edges by over-sewing them coarsely all round with copper-coloured wool.



Flowers in brightly-coloured wools and gay ribbon decorate these simple mats.

SOME ATTRACTIVE TRANSFERS FOR



Design for table runner or chair-back.

## SILK AND WOOL EMBROIDERY



Design for Pochette.



Muslin Luncheon Mats.



Herbaceous border.



## APPLIQUÉ WORK

ATTRACTIVE FORM OF  
PATCHWORK

**A**PLIQUÉ is a very effective form of decoration, and good effects can

there is a large variety of suitable materials. Linen, crash, cloth or serge can be used as a background, with the appliqué in the same or a different material. In the little spray of cherries shown here red linen was



be obtained with the minimum of labour. A bold design without many small details should be chosen, and

used for the cherries on a background of grey linen.

Stamp one transfer on the back-

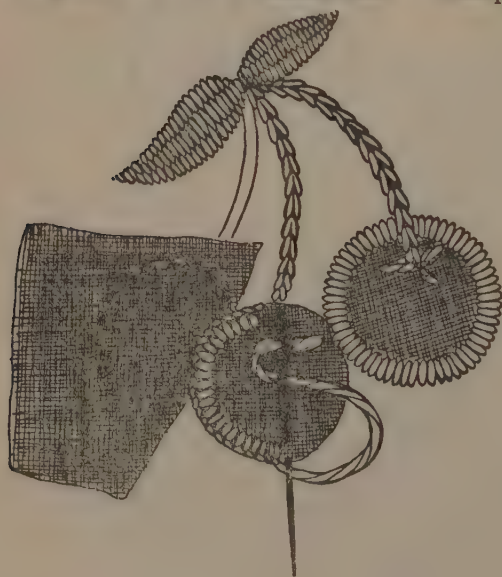


FIG. 24.—A spray of cherries in Appliqué. The methods shown are Satin Stitch and Buttonhole Stitch.

ground, then stamp the cherries from another transfer on a piece of red linen, and cut out, leaving a margin all round. Tack the linen into place all round the outlines and be sure that there are no puckers. If using material in which the threads are very distinct, such as linen, see that the applied pieces match the background in grain.

You can use either Satin Stitch or Buttonhole Stitch for the edges. If Satin Stitch is chosen, cut away the linen just outside the tacking, then work over the edge with Satin Stitch. (This is shown on the right-hand cherry.) If Buttonhole Stitch is preferred, work the buttonholing from left to right and cut away the spare material close

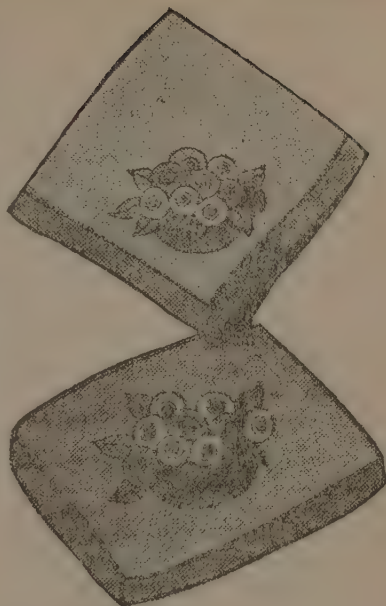
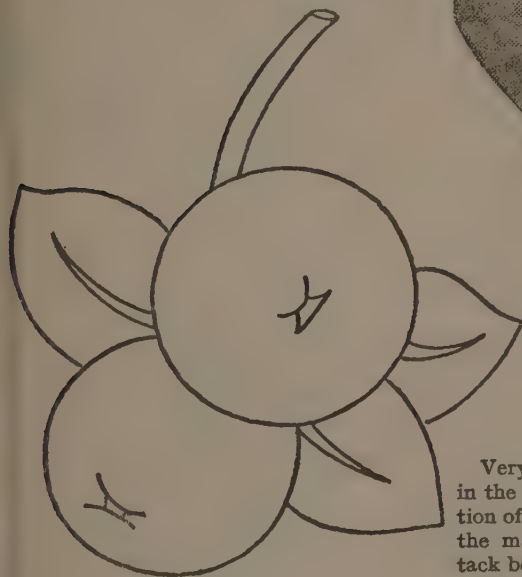


FIG. 25.—A simple bowl of flowers, which needs no transfer—anyone can draw it with a plate and some coins.

To the left is the spray shown on the runner on p. 54. Trace over it and cut the pieces of linen the same size, orange for the fruit and green for the leaves.



up to the corded edge. Couching may also be used to neaten the edges. Small leaves and stalks may be embroidered. In the specimens the leaves are worked in Roumanian Stitch (see p. 43) and the stalks in Chain Stitch (see p. 41).

Very dainty effects can be produced in the trimming of lingerie by a variation of appliqué. Stamp the design on the material in the usual way, then tack behind it two layers of net. Run round the outlines of the design finely, then cut away the material inside the leaves and flowers, and work over the edge with Buttonhole Stitch or Satin Stitch. Cut away the spare net beyond the design afterwards.

Delightful results can be produced by choosing a cretonne of bold design,

## EMBROIDERY

cutting out portions of it and tacking it to a background of linen or crash. The edges should then be worked over in Satin Stitch, using silk to match the edge being worked over. Details such as veinings of leaves, flower centres, etc., may be worked in fancy stitches.

For very coarse, bold work, house flannel makes a good background, and also Arras cloth. Large, simple flowers and leaves may be cut from the felt which is at present much used for buttonhole flowers. Just a stitch of silk here and there is quite sufficient to keep the felt in place, as it is very firm and will not fray. On window curtains or screens work of this kind is every effective.

For children's frocks and smocks, animals such as rabbits, elephants, etc., may be cut out in coloured linen or gingham and applied to washing frocks. The animals from coloured rag picture books may also be applied in the same way, and will emerge successfully from the laundry with their details undamaged.

The bowl of flowers shown on the cloth and cushion (p. 55) needs no transfer. It can be marked out directly on the material by means of a plate and some cotton reels, the little patches being cut to shape and applied by means of Blanket Stitch.

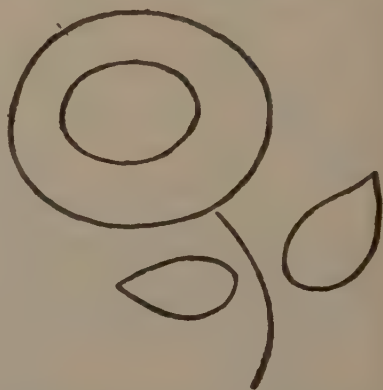
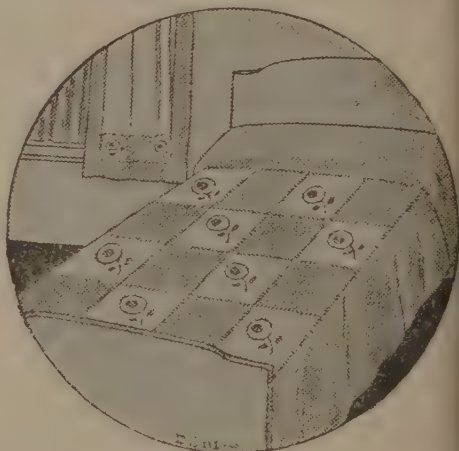
### A NEW IDEA FOR A BEDSPREAD

A DELIGHTFUL bedspread can be made by joining squares of contrasting material with Faggot Stitch, as shown in the illustration. Every alternate square should be ornamented with a little flower in appliqué of the contrasting colour and a plain border should be added.

Curtains can be decorated similarly. A length of plain material may have a border of squares, alternate ones being

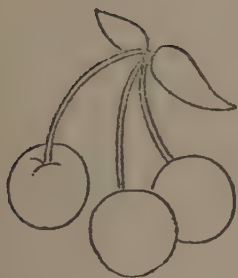
decorated. Table runners and afternoon tea-cloths may be treated in the same style. The full-sized design, which appears on this page, can be traced and transferred to material by means of transfer paper.

The centre of the flower and the



leaves should be cut out in the materials then the edges should be worked over with coloured embroidery cotton in Buttonhole Stitch, and the outer edge of the flower and the stalk should be worked in Outline Stitch in the same thread.

TRANSFERS FOR APPLIQUÉ WORK





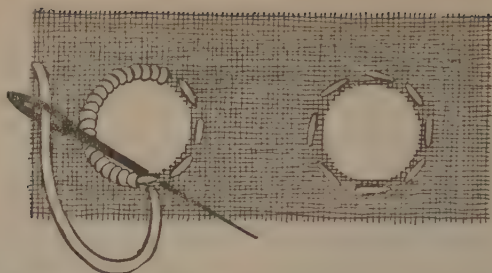


FIG. 26.—Working the round eyelets. To the right you see the hole run and cut, and to the left the method of working.

### BRODERIE ANGLAISE OR EYELET WORK

*BRODERIE anglaise* never loses its popularity, because it is really worth while, as if good linen is used it lasts a lifetime. It has been described as "cutting holes and sewing them up again!"

The linen used should be evenly woven and without dressing. Threads to use are Knox's "Falcon" brand 2 cord linen lace thread, Briggs' "Hedebo" embroidery cotton, or mercerised thread, in sizes to correspond with the texture of the linen. All these threads can be had in a large range of colours as well as in white. An ordinary sewing needle may be used.

Eyelets are the characteristic feature of *broderie anglaise*. These may be round or oval. To make a round one, first run finely round the outline, then pierce the hole with a stiletto right up to the outline. Next work over the edge very closely from left to right. A very tightly-worked edge is desired.

All the time that you are doing the whipping, hold the work between the finger and thumb of your left hand, and, each 3 stitches or so, make a tiny move along. It is far better to do this than to sew a dozen stitches or more before making a move. This constant moving helps you to follow the curve of the hole perfectly and keep the stitches all of the same tightness.

Finish off by drawing the needle

through the back of the stitches. If the hole is too large for a stiletto cut the material away close up to the run outline. After the work is finished push the stiletto through the holes from the back to raise the edges of the eyelets.

Oval eyelets are made similarly, except that after the outline has been run a cut is made from end to end, and then several small snips are made on the sides. If the eyelet is a large one the inside may be cut away, leaving only a narrow margin inside the outline.

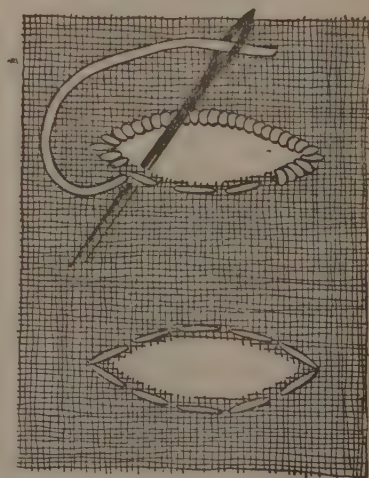


FIG. 27.—The working of the oval eyelets is plainly shown.

In many pieces of work some of the ovals and dots are worked in Satin Stitch to give a pleasant contrast. First run the outline, fill up with long stitches taken across in the opposite direction from the covering stitches, then work the Satin Stitch very tightly. Unless the padding is sufficiently solid it will not be possible to work the Satin Stitch tightly, and in white work it is essential that the stitches should be very compact.

Stalks are usually worked in *Cordonnet Stitch*. To do this make a line of very fine running, taking up only a mere thread of the linen. Then over-

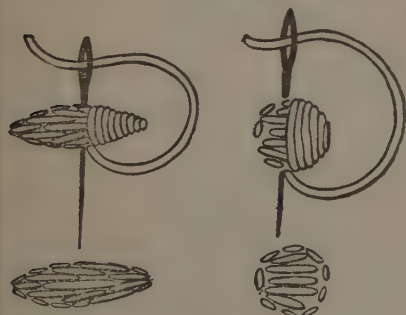


FIG. 28.—Satin Stitch is often used to give variety. Here you see how the roundels and ovals are worked.

sew the running with tiny stitches taken close together, taking up a thread of the background with each stitch.

*Broderie anglaise* is now used a good deal on crêpe-de-chine lingerie, and for this a fine silk should be used for the stitchery.

*Scalloping* makes a pretty edging for house linen and lingerie. Having stamped your design on the material, the scallops should be outlined with Running Stitch, filled with lines of Running Stitch, and then buttonholed so closely that the threads lie against each other, without any gaps at all. This method makes a nice firm scallop such as that shown on page 60.

In scalloping, and in curved Satin

Stitch, you will sometimes find that your stitches are being forced out of the straight by the fact that the outer curve is so much larger than the inner one. When this happens it is quite allowable to make a half-stitch every here and there, till you have got back again to the straight. But never put 2 half-stitches together, or they will show. One half-stitch to each 3 whole ones is a good allowance.

When completed, cut away the linen outside the scalloping with a sharp pair of scissors, and be very careful not to cut the corded edge.

Those workers who are inclined to pucker the material will find it a good plan to tack it over a piece of *toile cirée*,

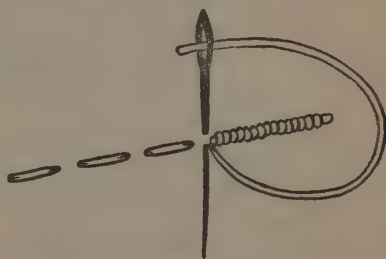
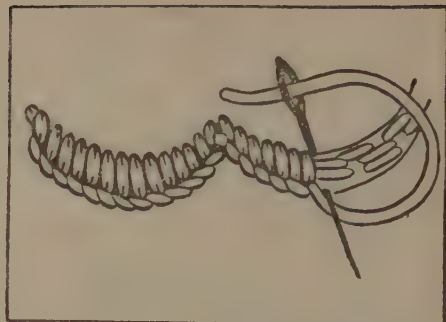


FIG. 29.—Cordonnet Stitch. This gives a very fine, cord-like line, useful for stems.

or wax cloth. By the use of this all puckering can be avoided. A ring frame can be used for small pieces of work, but it has the disadvantage of marking the material, and also stretching it, where it passes between the double rings.

To press *broderie anglaise*, place it right side downwards on a blanket covered with cambric, place a piece of damp cambric on the back and press well with a warm iron, pulling gently into shape where there is any puckering. Finally, press without the damp cloth. It is a good plan to press scalloped pieces of work before the material is cut away round, and then to give a final press after it has been cut.

FIG. 30.—How to work scalloping. The lines of running are essential to give a firm padding.



## SOME DAINTY TRANSFERS FOR BRODERIE ANGLAISE



# CUT LINEN WORK A BEAUTIFUL EMBELLISHMENT FOR HOUSE-LINEN

THIS fascinating form of embroidery falls into two classes—Richelieu Work and Venetian Ladder Work. In the first the background is cut away, and buttonholed or twisted bars keep the design together, while in the second the design is cut away and buttonholed or twisted bars take the place of the linen. Both kinds of work are very simple and can be worked on either white or coloured linen with Knox's "Linen Floss" embroidery thread, Briggs'

the bars before you attempt to work the flowers and leaves.

Another way of working the bars is to carry the thread across once, then to return by twisting the needle several times under the thread. (The number depends upon the length of the bar.) This method is not so strong as buttonholing.

Next work all the edges of the leaves and flowers with buttonholing, remembering to keep the corded edge to the background. Sometimes details of the flowers and leaves are filled in with Satin Stitch, Outline Stitch, or eyelets.

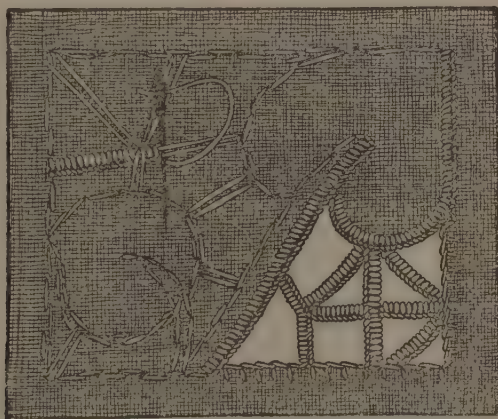


FIG. 31.—This shows the process of Richelieu Work—All the outlines should be run as a firm foundation for the Buttonhole Stitch.

"Hedebo" embroidery cotton, or mercerised thread.

## Richelieu Work

The design generally shows conventional flowers and leaves, with bars connecting all the parts. First begin to run the outlines of the design. Make two rows of running, and when you come to a bar carry the thread across and back again, putting in the needle well over the outline. As soon as you have laid the threads for the bar, work over them in Buttonhole Stitch and then continue the running. Work all

When all the work has been done take a sharp-pointed pair of scissors and cut away the background close up to the corded edge of the buttonholing. The greatest care must be taken not to cut any of the stitches.

## Venetian Ladder Work

This can be worked in two ways. In the first, run the outlines of the design twice, and when you come to a bar cross it twice and work over it with Buttonhole Stitch. Afterwards work the edge of the design with the same stitch, keeping the corded edge



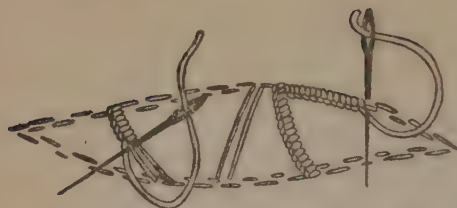


FIG. 32.—Working Venetian Ladder Work with Buttonholing.

to the inside of the design. Cut the linen away behind the bars afterwards.

In the other method run the outlines of the design only once, and when you

inside the running lines. Then turn back the edge and work like eyelets in *broderie anglaise*.

Below a charming little butterfly design is shown worked in this way, the details being filled in with Satin Stitch and Cordonnet Stitch.

Often small details in *broderie anglaise* are added to Ladder Work, and they give variety.

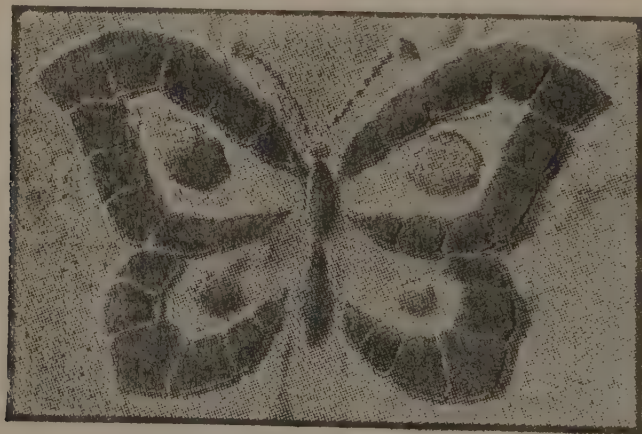
To press the work, lay it right side downwards on a blanket covered with cambric. Place a piece of damp cambric over the back and press. Then remove the cloth and press out the details carefully. If puckered at



FIG. 33.—The second way of working Venetian Ladder Work.

come to a bar cross it once and return by twisting the needle over the thread two or three times. Next cut away the linen behind the bars about  $\frac{1}{8}$  inch

all it should first be pinned out on a board, damped, and left for some hours, then it may be pressed as just described.

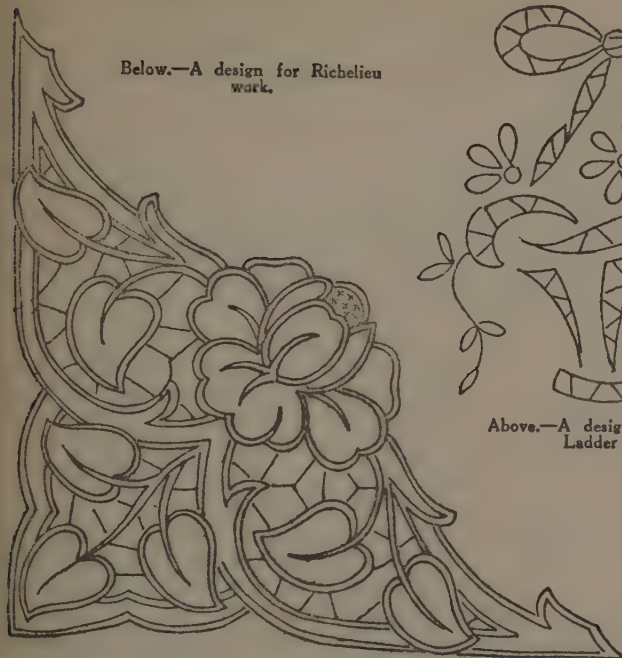


A butterfly in Venetian Ladder Work (see above).



## SOME TRANSFERS FOR CUT LINEN WORK

Below.—A design for Richelieu work.



Above.—A design for Venetian Ladder Work.

## HEMSTITCHING

## A FAVOURITE TRIMMING FOR HOUSE-LINEN

THIS has long been a recognised trimming for table and bed linen, but it is also much used for lingerie and crêpe-de-chine and linen frocks.

Remember in choosing the material that it should be fairly strong, and the threads should be of even thickness and easily drawn. It is disappointing to put work into a material of which the threads break after one or two washings, and it must be remembered that the withdrawal of one set of threads weakens those which crossed them. If linen is used it should be free from dressing. Knox's "Falcon" brand 2 cord linen lace thread is excellent for the stitching.

Hemstitching. Decide upon the depth you wish the hem to be and allow twice that depth with  $\frac{1}{4}$  inch extra for turning. Draw a thread  $\frac{1}{4}$  inch from the edge, then draw another where you wish the open hem to start; followed by the required number of threads. Turn down the  $\frac{1}{4}$  inch, then fold the hem and tack closely.

If you are hemming a square great care is needed at the corners. Here the diagram Fig. 35 will help you. Draw the threads all round the square as just described, then crease the material half-way between the outer drawn thread and the band of several drawn threads. With a ruler draw a diagonal line exactly across the corner as shown in the dotted line marked A—B and cut across  $\frac{1}{4}$  inch above it.

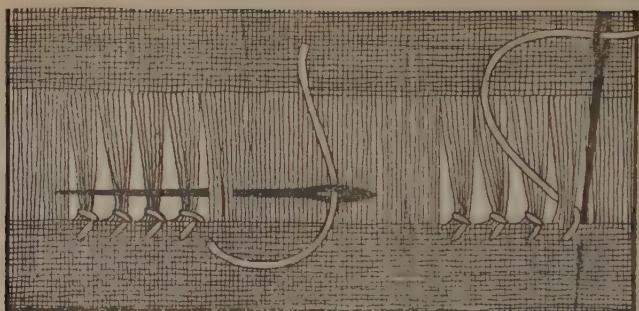


FIG. 34.—Hemstitching.—Left. The first half of the stitch. Right. The second half.

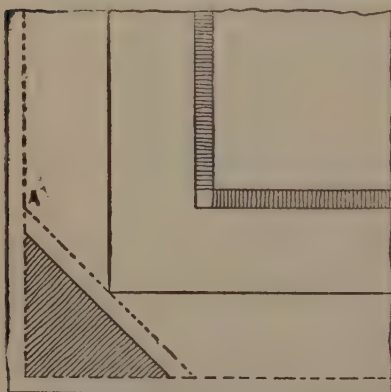


FIG. 35.—The corner planned for mitreing. Fold along the dotted diagonal line, cut along the solid line, thus cutting off the shaded corner.

Turn the material with right side inside and put A and B together. Back Stitch along the dotted line and turn out the corner, which should be perfect. Tack the hem carefully and prepare to do the hemstitching. Note that when a transparent material is used, the turning should be the full depth of the hem, so that the hem is of three layers of material.

Hold the wrong side of the hem towards you. Secure the thread in the fold at the left-hand end of the hem and bring it out just below the fold.

\* Take up a few threads on the needle,

from right to left (see Fig. 34). [The number varies with the thickness of the thread, but it should be the same throughout one piece of work. Bring out the needle, then put it in again where you did before, but pass it downwards through the hem only and bring it out a few threads below. Repeat from \*. When you reach the corner you should buttonhole the right angle and then proceed along the other side.

The other edge of the drawn border should be worked in the same way. If the border is very narrow the threads may be left, but if wide they may be treated in either of the ways shown here.

At the top of page 65 the method known as Faggoting is used (this must

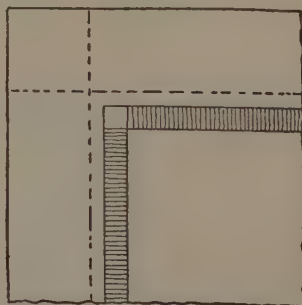


FIG. 36.—This shows the hem tacked on the right side.

not be confused with the other method of Faggoting described on p. 73). The stitch is very simple. Attach the thread to the middle of the end of the border and pass the needle behind three groups of threads, bringing it out at the front below them. Hold the thread with the left hand, then put the needle over the thread *above* the three groups, and pass it to the left of the thread; bring it out through the loop

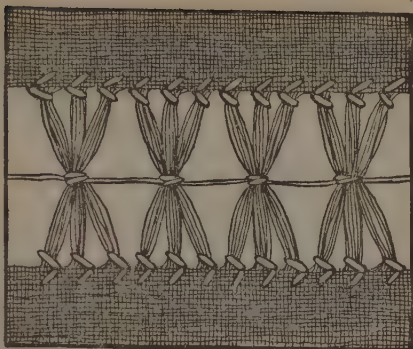


FIG. 37.—A faggoted border is quickly worked.

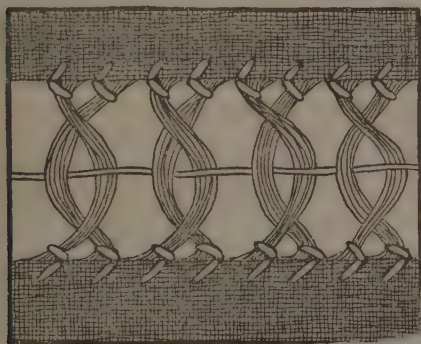


FIG. 38.—Another pretty way of treating an open hem.

below. Draw this tightly. It is really just like working *Snail-trail Stitch* (as described on p. 41).

A very simple method is shown in Fig. 38. Attach the thread to the middle of the border at the right-hand end. Put the needle backwards through the second group of stitches, and with the point of the needle catch the first group and pull the needle through, thus crossing the two groups. Work in this way with the fourth and third groups, and so on to the end.

Sometimes it is desired to add a coloured hem to a white cloth. In

this case, draw the threads about  $\frac{1}{2}$  inch from the edge. Cut the material for the hem twice the depth needed, plus  $\frac{1}{2}$  inch for turning. Fold back both edges, then fold down the middle. Tack the double strip over the white linen

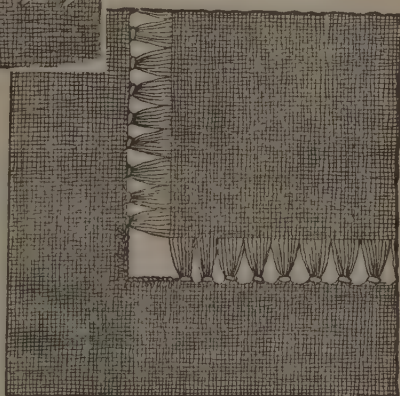
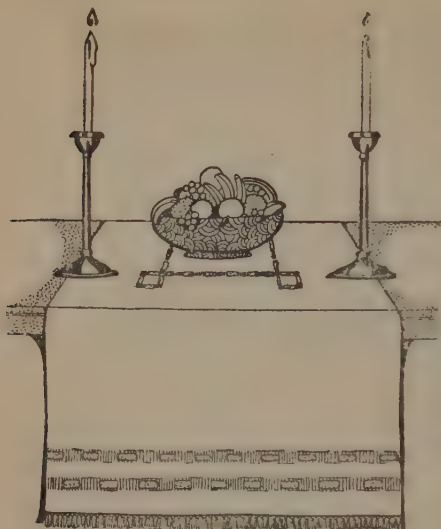


FIG. 39.—Here you see the finished corner.

with the turned-in edges just at the bottom of the hemstitching. Hemstitch as described, but take the lower stitch each time right up the double hem.



### DRAWN-THREAD AND RIBBON RUNNER

**I**F you are not good at embroidery and haven't the patience to master intricate fancy stitches, here is a delightful new kind of decoration that will be sure to please you :

Choose a fairly coarse material from which the threads may be drawn with ease. Ordinary Hessian canvas, or stout linen, would be excellent. The only other materials required are some ribbons of contrasting colours. The number of threads to be drawn must be decided by the width of the ribbon. Baby ribbon or  $\frac{1}{4}$ -inch ribbon is ideal.

Having drawn your threads, proceed to lace the ribbon through the space created, using an ordinary bodkin. Pick up six threads and pass over six. The work is precisely the same as the

"weaving" children are given to do in kindergarten schools.

By using deep China blue on a maize-coloured background, hyacinth blue on pale green linen, Parma violet on blue, and so on, exceedingly delightful effects can be obtained.

If you want the pattern to be only in the centre of a cloth or cushion cover, draw the threads as far as you want them to go, and finish off the ends (as in Drawn-thread work) with neat Buttonhole Stitching. This idea is illustrated by the squared-corner centre of the cloth shown in our illustration. Always turn in the ends of the ribbon, and catch them neatly with invisible oversewing on the wrong side of the cloth.

### CROSS STITCH

#### AN OLD-TIME STITCH REVIVED

**C**Ross Stitch is coming into its own once more, and after a long period of neglect we are hunting up our grandmothers' samplers and copying the quaint figures found thereon to adorn not only our house linen, but children's frocks, jumpers, and in fact anything that lends itself as a background for this simple yet effective stitch.



FIG. 40.—To work Cross Stitch on material without counting threads, work over canvas as shown.



Of course, our grannies worked principally on fine linens, counting the threads carefully as they made each stitch, but modern eyes are not equal to this strain, and now there is a large variety of linen or cotton canvases in which the holes are plainly seen. These are sold under various names such

as ivory, Java, etc. But one can also resort to a short cut, by means of which any material, either fine or coarse, can be worked upon.

Suppose, for instance, you wish to work on a background of fine cloth. Take a piece of canvas, either single thread or double thread (the latter is known as Penelope), and tack this along the part to be worked. Work your pattern over the canvas, either over one or two threads (this depends upon the size you desire your stitches to be), and when completed draw away the canvas threads one by one.

When working in this way you must make your stitches tighter than you would ordinarily, or when the canvas is drawn away they will look loose and untidy. Care must also be taken to leave no space between adjoining stitches. Transfers for Cross Stitch designs are also obtainable, and one has only to iron off the design in the usual way and proceed to work over the crosses.

The important thing to remember in Cross Stitch is that the second halves of the stitches must always slant the same way. It does not matter whether this is from right to left or from left to right, but it must always be the same way in the same piece of work. When working two or more stitches in one row a better appearance



FIG. 41.—Drawing out the threads when the work is done.

is produced if you work all the first halves of the stitches first and then cross them.

All sorts of threads can be used for Cross Stitch, ranging from fine embroidery cotton to thick linen thread, mercerised cotton, or wool. The thickness should always be in keeping with the size of the stitch and the

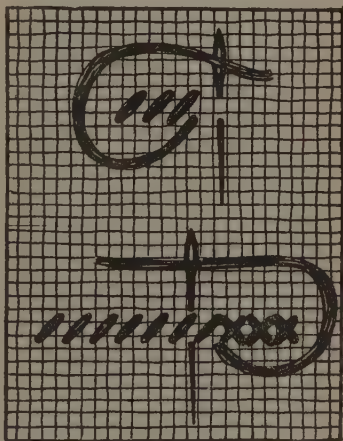


FIG. 42.—Here you see the correct method of working.

Don't forget that all stitches should be crossed the same way, and that when working two or more in a horizontal row, that all first halves should be made first, then a turn made and the stitches completed.

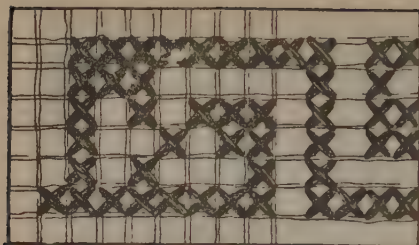


FIG. 43.—The stitches are here shown completed and some of the threads withdrawn.

One great merit of Cross Stitch designs is their adaptability, for by varying the texture of the canvas on which you work you can make the design any size you like.

texture of the background fabric. Very good effects can be obtained with the use of one colour only in the embroidery, or two or several colours can be combined with good effect. As a rule, the more vivid the colours used the better.

It makes a delightful trimming for children's frocks and rompers, carried out in bright blue and red cotton, with perhaps a touch of black. Bird and animal designs always give pleasure to the tinies.

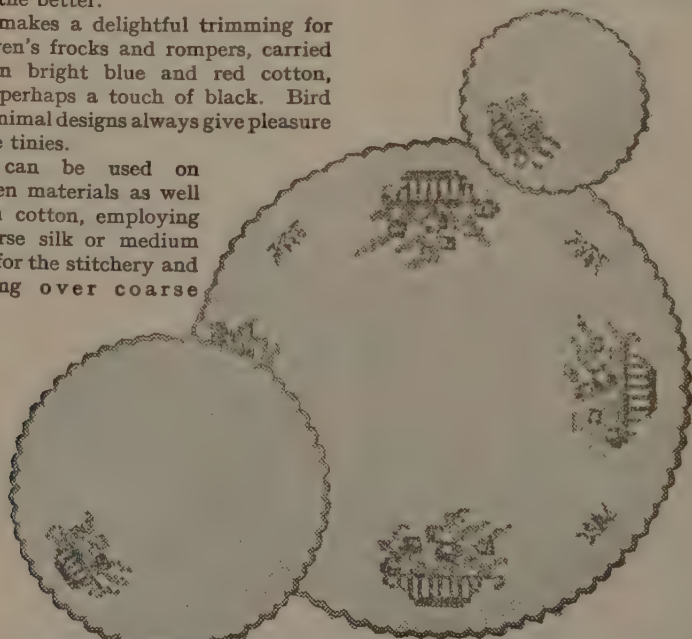
It can be used on woollen materials as well as on cotton, employing a coarse silk or medium wool for the stitchery and working over coarse

canvas, which will afterwards be pulled away.

Many women are now copying the old samplers of the early nineteenth century, with adaptation to their own particular tastes. For instance, the front view of the house where she was born may be worked in the middle, very much after the style of the crude drawing of a child. Then her favourite flower should find a place, a boat also if she is fond of the sea, an aeroplane if she has a fancy for air travel, etc. No sampler is complete without a verse, so a few lines from her favourite poet must not be omitted.

#### A SET OF LUNCHEON MATS WORKED IN CROSS STITCH

THE air of quaint formality, which is one of the characteristics of



One can never have too many sets of luncheon mats, and that shown here is delightfully attractive in white linen Cross Stitched in blue, mauve, yellow and green, or any other colours preferred.

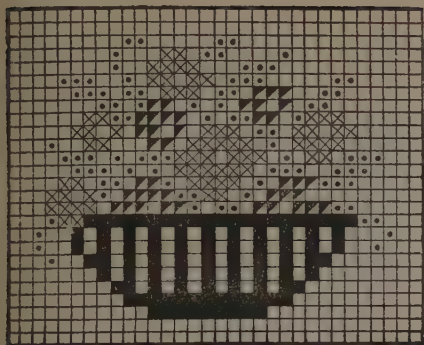


FIG. 44.—The basket for the large mat and the table centre.

The chief beauty of Cross Stitch lies in its perfect regularity—keeping the stitches perfectly even in size, and crossing them all in the same direction.

Cross Stitch, makes it particularly suitable for the adornment of table linen, and when the design chosen is one that harmonises both in style and colour with the decoration of the china the result is particularly happy. The little baskets of flowers which are seen on the luncheon mats on the previous page would "go" with almost any kind of china, and Briggs' "Hedebo" embroidery cotton, size 18, the thread which was used for the original work, is procurable in such a variety of colours that no difficulty need be

On the ready-made mats the edges are usually worked to match the linen,

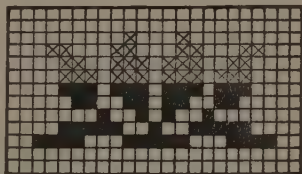


FIG. 46.—This design goes on the table centre between the baskets of flowers.

but if you do your own scalloping it would be advisable to let it match the colour of the baskets.

The centre should be 13 or 14 inches in diameter, the large mats 9½ inches, and the small ones 5½ inches. It is a good plan to work the small mats first for practice, then you can proceed to the large mats and reserve your perfect work for the centre. For the small mats take canvas which carries ten holes to the inch. Either Penelope or single thread canvas can be used, but there is a special make of Penelope sold for this purpose, which has fine threads, easily withdrawn. Cut a piece 3 inches square and tack it in position on a

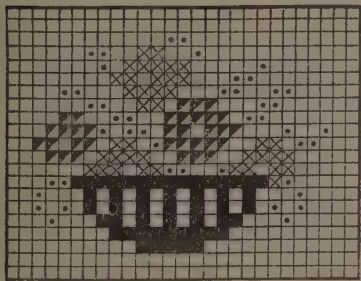


FIG. 45.—This basket is used for the small mat.

Black Squares = Blue.  
Crosses = Mauve.  
Triangles = Yellow.  
Dots = Green.

small mat. The thread of the canvas should come straight with the edge of the mat, and should be placed either exactly on the straight thread of the linen or exactly on the cross.

Use small stitches when tacking the canvas, then work the smaller basket according to the chart on p. 69. The colours used in the original were blue for the basket, mauve and yellow for the flowers, and green for the leaves, in the "Hedebo" embroidery cotton. For a set of centre mat, six large mats and six small mats, you would need 8 skeins of blue for scalloping, and 2 skeins of each of the other colours. The charts for the designs will be found on the previous page, and these must be followed while working. The black squares indicate blue, triangles yellow, crosses mauve, and dots green.

Be sure to start and finish very firmly. Do not begin with a knot. For the very first stitch of all tie the ends, but on starting a fresh needleful of thread darn in along the back of previous stitches, and do the same in finishing off. Remember to cross all the stitches in the same direction, and work in horizontal rows, if possible, making one-half of the stitches first, then working back and completing them. Pull the first halves rather more tightly than the second ones. After withdrawing the canvas threads you will be so delighted with the result that you will set to work on the large baskets for the large mats without any qualms.

Before applying the decoration to the centre mat divide it into eighths by means of folding lightly. First fold it by the straight threads twice, then on the cross between. Work a large

basket exactly over each straight fold and the little spray on each cross-fold. The bottom of each design should come about  $1\frac{1}{2}$  inches above the scalloping. It is desirable for the designs to be rather larger on the centre mat, so the canvas used should have eight holes to the inch instead of ten.

## A LINEN MORNING SET IN CROSS STITCH

**T**HINK how attractive this morning set in primrose-yellow linen would look on a daintily laid tray, and how much added pleasure it would give to a guest if you took her up a breakfast that brought a reminiscence of sunlit woods and bluebells and all the sweet fresh spring flowers.

The set shown in the illustration consists of three pieces—tray cloth, cosy and egg cosy. To make this, the three pieces should be cut out and stamped with a suitable Cross Stitch design. About six shades of silk should then be chosen. Dark blue, mid-blue, pale



blue, light green, dark green and a warm russet brown blend admirably.

In the set illustrated the centre of the big flower is worked in the dark blue and mid-blue, as you can see from the photograph at the top of the opposite page. The outer ring of Cross Stitch is in the pale blue.

The little stem running from the flower and, through the two lower leaves is worked in brown, and the





leaves in light green shaded with dark green.

The two little motifs next to the corner flower are in the mid-blue. The smaller flower is in mid-blue with a single dark blue Cross Stitch in the centre and with brown stem and light green leaf shaded with dark green, while the motifs next to the smaller flowers on the tray cloth are in pale blue.

Remember when working the Cross Stitches that they must all cross the same way. For instance, if you start with the first thread from left to right, all the other crosses must have the first thread from left to right, and *vice versa*. And don't twist your tray cloth about as you work it, or you will find that even if you remember the golden rule about crossing your threads all the same way, they will come wrong because you have looked at your work from a different angle.

Put a pin in the bottom right-hand corner of the tray cloth and as you work always see that you are working with the pin in the top left-hand corner, or the bottom left-hand

corner; work a few stitches and you will find that they cross wrongly in comparison with the others.

When you have finished all your embroidery, measure about  $\frac{1}{4}$  inch outside the stamped edge and cut round it evenly. Then turn in a neat little hem and tack it. Blanket Stitch along over the hem where the lines are stamped, and then pull out the tacking threads and press the whole of your work under a damp cloth with a hot iron.

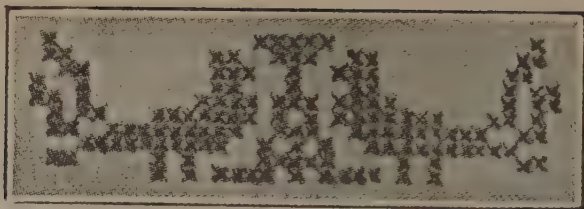
The egg cosy and tea cosy can be joined together with machine stitching, or you can get the same effect as machine stitch by Back Stitching very finely all round. Cut round the marked line to get the cosies the right shape.

### PETIT POINT

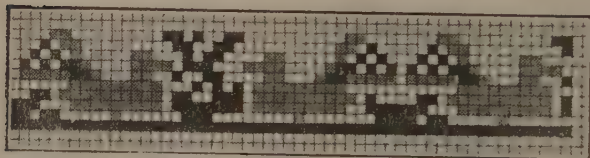
*PETIT Point* is the stitch used in the so-called "tapestry" which is



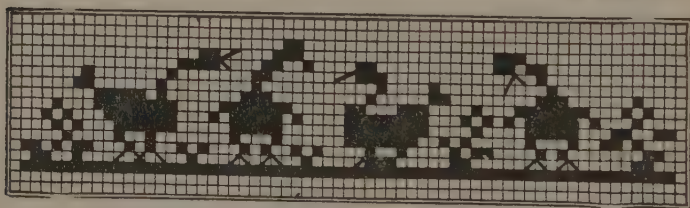
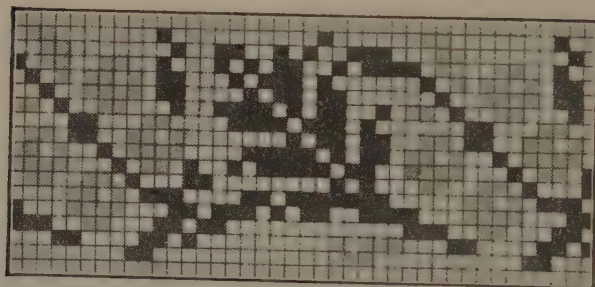
The Rose Spray design for *Petit Point* or Cross Stitch.



A useful motif for towel ends, etc.



This would look quaint on a child's frock.



### SOME SIMPLE CROSS STITCH BORDERS

now having such a successful revival. From early Saxon times up to the early nineteenth century it was employed largely for wall-hangings and furniture coverings. Then it had a great renaissance and was used considerably in making copies in wool and silk of famous oil paintings, chiefly Biblical

subjects. In some cases these were really beautiful, in others distinctly hideous.

It was the preponderance of the latter which killed the fashion for the time being. The owners of such specimens of pictorial stitchery, whether good or bad, destroyed them or dis-

cretly hid them. Nowadays the better examples are being proudly hung on the wall or assiduously copied by modern needleworkers. But, of course, *Petit Point* is not tapestry at all, although it often looks very like it. Tapestry is worked on a loom and not on canvas.

*Petit Point* is just half a Cross Stitch, and must necessarily be used on very fine canvas, sometimes with as many as twenty holes to the inch, where ordinary Cross Stitch would be bulky.

On p. 71 an old design in *Petit Point* is shown carried out in Berlin wool, on single-thread canvas which has twelve threads to the inch. It is a very effective bit of work—just a spray of naturalistic roses in pinks, greens and browns on a black background. It is suitable for a handbag or the centre of a cushion cover. It works out 8 inches in width. It could be copied in Cross Stitch on Penelope or double-thread canvas, with eight holes to the inch, in Briggs' Penelope Tapestry wool, and would then work out to 12½ inches in width.

When filling in a background in Cross Stitch a great economy of time can be effected by carrying a thread across the row of canvas (bringing up the needle between the double thread), and then working diagonal stitches over it.

*Petit Point* or Cross Stitch on canvas may be worked either in the hand or in a frame. The latter is much the better plan (how to set the material into a frame is described on p. 45). In frame work there is no possibility of puckering. When completed, all that is necessary is to place the frame between two pieces of furniture, lay a damp cloth on the back of the work and press it with a warm iron.

If it has been worked in the hand and is somewhat puckered it should be treated as described for the finishing off of embroidery on p. 46.

### FAGGOTING AND VEINING A DAINTY LINGERIE TRIMMING

FAGGOTING is a very fashionable form of dress trimming just now. It is used for finishing off the edges of collars, cuffs and draperies, and often several rows are used to form yokes or collars. It is also seen a good deal on expensive lingerie in the form of yokes and other trimmings.

For cuffs, yokes, etc., bias strips of material about 1 inch wide should be cut. The edges should be turned in and then tacked together. Two folds of this kind should be tacked to brown paper, leaving a space of from ¼ to ⅜ inch. If it is the edge of a drapery which is to be trimmed in this way, it should be hemmed as narrowly as

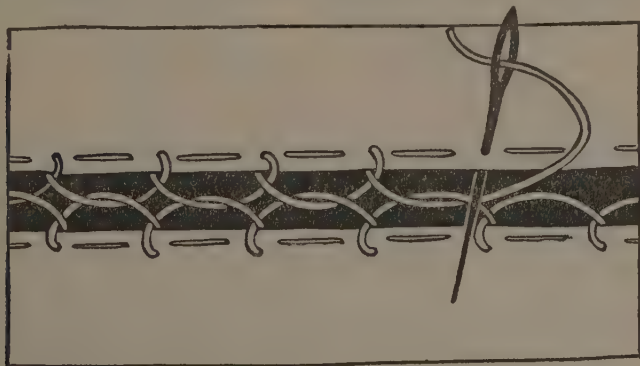


FIG. 47.—This is an effective way of making open seams.

## EMBROIDERY

## Faggoting

possible, then tacked to the paper with the folded piece about  $\frac{1}{4}$  inch away from it.

A very simple stitch is shown in Fig. 47, which is useful for the seams of lingerie or crêpe-de-chine jumpers, etc. On one edge make a succession of loops thus: Insert the needle in the upper edge at the left-hand end, then

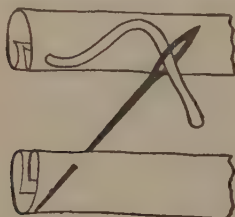


FIG. 48.—Another method of Faggoting. The first stage.

about  $\frac{3}{16}$  inch to the right put in the needle again and draw through to the left of the thread. Leave the thread rather loose to form a loop. Make a succession of loops in this way, all being the same size and evenly spaced.

Now turn the work round and begin to work on the other edge. Fasten the

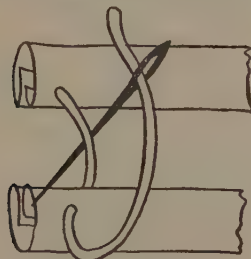


FIG. 49.—The second stage.

thread in the upper edge at the left-hand end. \* Pass the needle upwards through the lower loop, then take a stitch through the upper edge and bring out the needle to the left of the thread. Repeat from \*. Do not draw the thread too tightly.

Lace and insertion may be joined together in this way for lingerie or frock trimmings.

Another pretty stitch is worked in this way: Secure the thread in the upper edge at the left-hand end, and bring it out on the top (Fig. 48).

\* Insert the needle in the lower edge a little to the right and bring it out. Pass the needle under the thread from the right side (Fig. 49) and bring it out.

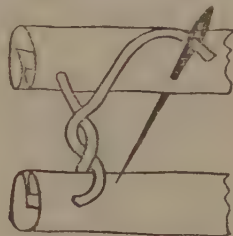


FIG. 50.—The third stage.

Insert it in the upper fold a little to the right and draw it out (Fig. 50), pass it under the thread from the left side and bring it out (Fig. 51). Now repeat from \*.

The threads should not be drawn too tightly or the effect will be spoiled when the work is released from the

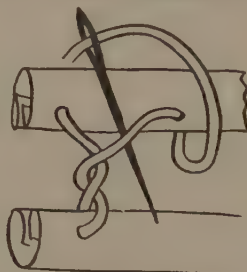


FIG. 51.—The fourth stage.

paper. The stitches should be evenly spaced and fairly close together, and the thread should be moderately thick. Any good embroidery silk would be suitable for crêpe-de-chine, silk, or similar materials.

Faggoting is often used in a fancy scroll pattern. In this case the pattern must first be drawn out on the paper, then the folded strips should be



tacked to it, carefully stretching one edge where curves come, or making little pleats (which must afterwards be sewn) to turn sharp corners.

Veining is a narrower stitch used a

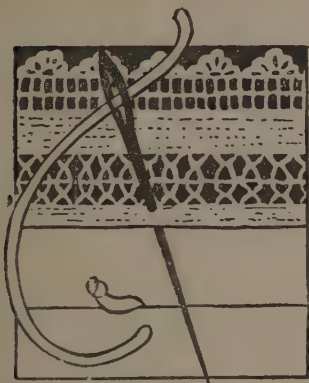


FIG. 52.—A dainty method of attaching lace. First stage.

good deal in lingerie for joining edges instead of seaming them, also for attaching lace or insertion to the top

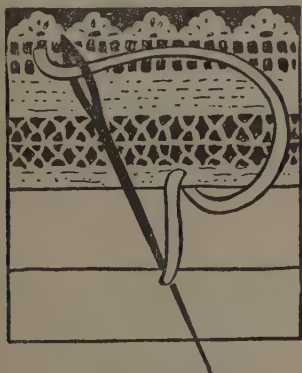


FIG. 53.—The second stage.

of a camisole, etc. A raw edge must be hemmed very narrowly. The edges to be joined should be tacked on paper as far apart as is liked, but a longer stitch than  $\frac{1}{2}$  inch is not desirable.

Secure the thread to the lower edge at the left-hand end. \* Insert the needle in the upper edge exactly opposite to the first stitch. Bring out the needle to the right of the thread (Fig. 52). Pass the needle under the thread from left to right and bring it

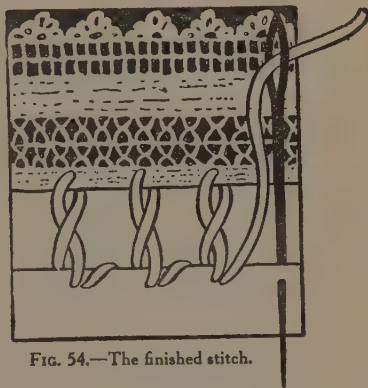


FIG. 54.—The finished stitch.

out through same hole as the first stitch on the lower edge (Fig. 53). Now insert the needle in the same edge about  $\frac{1}{8}$  inch further on and repeat from \* (Fig. 54). If liked, the needle may be passed twice round the thread to give a more twisted effect.

## SMOCKING

### A FAVOURITE DECORATION FOR CHILDREN'S FROCKS, ETC.

SMOCKING consists of a pattern of fancy stitches worked on a foundation of rows of gathers, and can be simple or elaborate according to your taste. The most important part is the even spacing of the gathers, and this is usually ensured by using a transfer. A great variety of transfers for smocking are obtainable. You will find the transfer has rows of dots at equal distances, say,  $\frac{3}{8}$  inch or  $\frac{1}{2}$  inch. If the work is urgent the following plan may be followed :—

Turn the material to the wrong side. Take a pencil or a piece of tailors' chalk and draw a number of lines across at intervals of  $\frac{1}{2}$  inch. (The number depends upon the depth you wish the smocking to be.) Then draw vertical lines  $\frac{1}{2}$  inch apart across the horizontal lines. The point where the lines cross corresponds to the dot on the transfer. If you use a transfer stamp it on the wrong side of the material.

Find out how many rows of gathers you will need for the pattern, and add one extra for the top of the material, which is not to be worked upon.

Take strong white cotton and a long sewing needle. Make a knot so large that it will not come through the

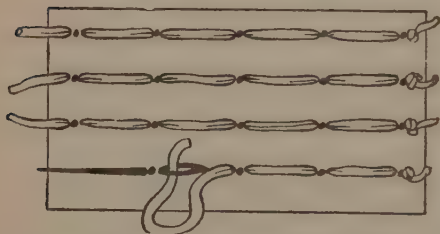


FIG. 55.—Making the foundation rows of gathers.

material however hard it is pulled. Gather the first row on the wrong side of the material, taking up  $\frac{1}{2}$  inch exactly under each dot, or under the crossing of the line. The row finished, cut off the cotton 1 inch from the last dot (Fig. 55). Gather each row in the same way, then pull up all the threads as tightly as possible so that the material is pressed into pleats. Afterwards let out the gathers until they are the exact width you require.

On the wrong side insert a pin downwards at the end of every two rows, draw up the two threads and twist them round the pin in a figure 8 form. Do this to every two rows, then regulate the fulness evenly. The fancy stitches are worked on the right side, but all beginnings and endings must be



FIG. 56.—Honeycombing. One of the simplest stitches.

made on the edge of a pleat on the wrong side of the work.

Honeycombing is one of the simplest stitches (Fig. 56). It is always worked on two rows, taking a stitch first on the upper one and then on the lower. Bring up the needle through the last pleat at the left end of the second row of gathers. \* Pass the needle from right to left through the second and first pleats, then insert it at the right



FIG. 57.—Another method of Honeycombing.

hand of the second pleat and pass it down inside the pleat to the row of gathers below. Bring it out at the left of the pleat. Catch together this pleat and the next right-hand one, as you did on the previous row, then insert in the right-hand pleat and pass it upwards inside the pleat, bringing it out at the left-hand side of the pleat on the second row. Now repeat from \* all along. Work in the same way on the rows below until you have the required number. Sometimes the lower edge is finished in points, decreasing from 4 stitches (or more) to 1.

A variation of Honeycombing is

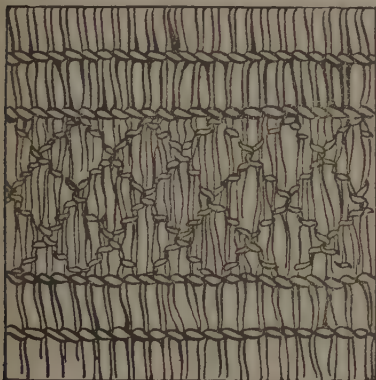


FIG. 58.—This would look charming for a child's frock.

shown in Fig. 57. This is worked from right to left. Bring out the needle at the left side of the second pleat at the right hand of the second row. Take a stitch through the first pleat and bring out the needle between the first and second pleats. Insert the needle through the third pleat of the third row and bring it out at the left-hand side. Take a stitch through the second pleat only and bring out the needle above the stitch. Draw tightly, then insert the needle through the fourth pleat of the second row. Take a stitch over the third pleat and bring out the needle below the stitch. Con-

tinue working like this to the end. Now start work on the fourth row of gathers and work upwards and downwards between this row and the third row. Repeat until you have the depth required.

A very pretty design for the front of a child's frock is shown in Fig. 58. This needs eight rows of gathers, the top one not being worked upon. Bring up the needle through the extreme left-hand pleat on the second row of gathers (the first row is left free to be set into the yoke). Make a little Back Stitch on this pleat, then work a row of Crewel Stitch exactly over the gathering thread, taking up  $\frac{1}{8}$  inch of

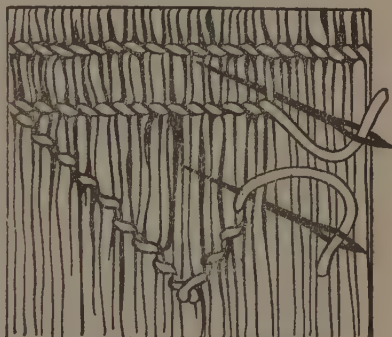


FIG. 59.—The details of the pattern shown above.

each pleat (Fig. 59). All the stitches must be the same size, and should be kept sufficiently tight so that when the gathering thread is withdrawn the gathers will still be kept at the same tension.

When working the Crewel Stitch hold the material with the gathered edge to the left hand so that you work upwards. Remember that you must keep the thread to the right-hand side of the needle all the time. Work another row of the same stitch on the next row of gathers, then miss three rows and work another row on each side of the next two rows of gathers.

Fill in the space between with the diamond pattern.

To work this, bring up the needle through the exact middle pleat, close below the second row of Crewel Stitch. Make a little Back Stitch, then begin to work a slanting line of stitches to the right. \* Take a stitch through the next pleat, one-third of the space down between the two rows of gathers, then one in the next pleat two-thirds of the space down, then one on the next



FIG. 60.—Another pretty combination of stitches.

pleat over the gathering thread. Repeat from \* until you reach the third row of Crewel Stitch. Then work upwards in the same way, and continue with these zigzag lines to the end. Now turn the work completely round, and, starting in the centre pleat where the original start was made, work the other half.

This done, bring up the needle through the middle pleat just above the third row of Crewel Stitch and work the zigzag lines to match the other. You have now a series of larger diamonds. Intersect these with other

zigzag lines, thus forming a pattern two diamonds in depth. Remember that you must always start with a knot by bringing up the needle through a pleat, and also that the thread must never be carried across the gathers at the back.

When finishing off, take the needle through the pleat to the back, and make 2 or 3 Back Stitches over the pleat. It is easy to begin a new needleful of thread in the middle of a row in this way. When all the smocking has been done withdraw the pins and draw out the threads by the knots.

Another useful pattern is shown in Fig. 60. Stamp the transfer as before and do the rows of gathers. You will need ten for this pattern. Begin work on the second row with single Cable Stitch. Bring up the needle at the left-hand side of the last pleat at the left-hand end of the second row. \* Insert it in the right side of the next pleat, put it straight through and bring out the point just above the last stitch. Insert the needle through the next pleat as before and bring it out just below the previous stitch. Repeat from \* to end of row. Take up  $\frac{1}{16}$  inch of each pleat—if you take less, the effect is not so good.

Now work Vandyke Stitch on the third and fourth rows, beginning at the left-hand side of the second pleat of the third row of gathers. Pass the needle twice through the first and second pleats from the right side and pull the thread tightly, thus holding the pleats securely. Insert the needle through the second and third pleats of the fourth row of gathers. Pass through the same pleats again and bring out at the left side. Return to the upper row, pass the needle twice through the third and fourth pleats, and go on working similarly to the end. Work Cable Stitch on the fifth row of gathers.

Next comes a row of Wave Stitch, worked between the sixth and seventh



rows of gathers. Bring out the needle at the left side of the last left-hand pleat. \* Pass it through the next pleat from the right hand on the same level, and bring it out below the stitch. Pass in the same way through the next pleat, one quarter of the way down between the two rows of gathers, then through the next pleat half-way down, through the next pleat three-quarters of the way down, the next pleat exactly on the gathered line. Repeat from \*, but working upwards instead of downwards, and drawing out the needle above the previous stitch instead of below it.

Work another row like this, starting on the seventh row of gathers, then work two more rows, starting on the ninth and tenth rows, and working upwards first instead of downwards to form diamond spaces in the middle. Catch together with two stitches the two middle pleats of each diamond and finish off at the back. Take out all pins and withdraw all threads by means of the knots, except the first row.

Of course, patterns of much greater elaboration may be evolved by a combination of many other stitches, such as Feather Stitch, Chain Stitch, Snail-trail Stitch, etc.

### RAFFIA WORK

#### A CHARMING CRAFT WHICH IS CHEAP AND SIMPLE

PERHAPS the simplest method of using raffia is to work on a foundation of coarse canvas, either covering this with a simple geometric pattern or working a free design, such as would be used for wool embroidery, afterwards filling in the background with a simple inconspicuous stitch.

Madagascar matting and Arras cloth also form suitable backgrounds for raffia embroidery. Madagascar matting is a delightful fabric woven from grass, which makes up well into bags, tea cosies, table runners, etc.,

and it can be embroidered with raffia in simple conventional designs.

Raffia may be bought either in pound or 2-oz. bundles, and the quality varies considerably. Choose a quality in which the strands are broad and smooth, as you will find that this works up better. It is procurable in a variety of colours and is often dyed rather unevenly. This means that after working there is sometimes an irregularity of colouring which, far from being detrimental, is decidedly pleasing.

Keep the strands as straight as you can while working; twisting spoils their appearance. Do not work with very long strands for a pattern in which the stitches are small, as the constant drawing through the canvas breaks the raffia. It is, I suppose, superfluous to say that you should never begin with a knot. Darn the end of the raffia in and out of the canvas in a part which is afterwards to be covered by the pattern. Then to finish off, darn in the end at the back of the work.

Use a blunt wool needle for working on coarse canvas, but for fine canvas and Madagascar matting a darning needle or coarse embroidery needle is better.

When raffia becomes soiled it can be sponged over with soap and warm water, and, carefully treated, it will last for years.

Most of the stitches described for wool embroidery can be used for raffia, also Cross Stitch. The working should always be very bold and the raffia should not be drawn too tightly

### A POCHETTE IN RAFFIA EMBROIDERY

THE design is one of charming wide-eyed flowers on a background of Madagascar matting. The columns used are orange, Burgundy-red and petunia, chocolate brown, cinnamon and tobacco brown.

Split the raffia before using it, as fine strands are needed. The whole of the design is carried out in Satin Stitch, except the centres of the flowers, which are worked in French Knots, and the stems, which are carried out in Stem Stitch.

When working, put the needle from front to back and then back again, not holding the matting curved over the finger as with linen or silk.

Begin with the flowers : any one you

from the other side. But don't let go of the strand you're holding in the left hand until you've drawn the raffia through as far as you can.

Cover the leaves with slanting stitches taken from the edge to the centre vein, and work the stems in Stem Stitch. Now work the *inner* of the zigzag border lines. Do this in a kind of Running Stitch—over one slope of a point and under the other all the way along, coming back



Pochette 109.

A pochette of Madagascar matting worked in raffia.

like. Take the stitches from the outer edge to the inner. Cover the surface quite thickly, so that no matting peeps through, even near the outer edges, and keep the stitches of even tension. Then fill the centre with small French Knots, clustered thickly together.

To make a knot, bring the raffia through the matting from the wrong side, and hold the strand on the right side with your left hand. With your right, twist the needle once under the raffia, then put the needle back through the matting, and pull it carefully

filling up the gaps : over where you went under before and *vice versa*.

It is best to make up the pochette before you work the other line. Cut a piece of tailors' canvas to fit the stamped outline of the pochette exactly, and a piece of silk or sateen about  $\frac{1}{4}$  inch larger each way. Lay the work matting face downwards on an ironing cloth, and carefully press with a warm iron—lay a slightly damp cloth between the matting and your iron. Let it cool, then place the canvas on it, turning the matting edges over this, and taking care that

the stamped outline comes exactly on the outer edge.

Press the edges, tack them to the canvas, then trim them as necessary. Turn in the extra  $\frac{1}{4}$  inch all round the lining, and lay it over the canvas, wrong side facing it. Tack the three layers securely together, then stitch them. It is best to do this by machine, otherwise oversew them. Fold the pochette at the lines indicated on the matting, and join the pocket sides with machining or oversewing.

Now work round the edges with Blanket Stitch, slanting the stitches according to the stamped pattern. Along the edges of the flap and top of the front, take the stitches right through interlining and lining too, but at the sides of the pocket work back and front separately, stitching only through the matting. To fasten the pochette, stitch a loop of plaited raffia to the extreme edge of the flap, to pass over a raffia-covered button attached to the back of the pochette.

It is possible to purchase the pochette cut out in matting ready stamped. Alternatively, the plain matting can be bought and an original design carried out.

Smart colourings — which tone specially well with navy, black and brown-and-beige dress schemes—are: natural-coloured Madagascar matting for the bag itself; flowers in orange, Burgundy-red and petunia, with chocolate centres; leaves in shaded cinnamon and tobacco-brown; the zig-zag border in chocolate and cinnamon.

Just a little practice is needed to get the right tension in working the raffia. Each stitch should be deftly flattened with the left thumb as it is worked.

The strands of raffia as you buy them vary in width. Split them when required, or be prepared to use two narrow strands together to get the exact effect you require.

## JAZZ DESIGNS IN RAFFIA

ANYONE who has worked in raffia will be sure to have accumulated odd strands of various colours which appear doomed to be wasted. Here is a delightful way of putting them to use—make yourself a pochette or a set of luncheon mats in a jazz patchwork design. It's the very latest thing and particularly easy to work.

Suppose that you decide to make a pochette. Then procure a piece of canvas of medium texture, neither too fine nor too coarse. If you take a piece about 16 inches by 9 $\frac{1}{2}$  inches, it will give you a nice convenient size. Take a pencil or pen and ink, and mark a line all round canvas on a straight thread about  $\frac{1}{2}$  inch from the edge, then mark another line about  $\frac{3}{8}$  inch inside this. These lines are for the border.

Now mark the pochette into angular shapes, such as you see in the sketch. Keep the shapes odd, but similar in size, and always with straight edges, not curved. Now cover each shape with raffia, taking the stitches all in one direction on one shape, but varying the direction in the different shapes, and never using the same colour for two shapes which join. The more diversity you get the better the effect will be.

After this, work along the dividing lines with black or dark brown raffia in Back Stitch. Turn down the canvas by the outside line and work over the edge all round in the same colour of raffia as you used for the Back Stitch. Place the work right side downwards on an ironing-blanket, and lay a damp, not really wet, cloth over it. Press lightly with a warm iron.

Next, line the work with a piece of sateen or linen. Fold up the pochette as you wish it to be. In the sketch, the flap is nearly two-thirds the depth of the pochette, but this is just a matter of taste. Oversew the sides with raffia to match the border, and

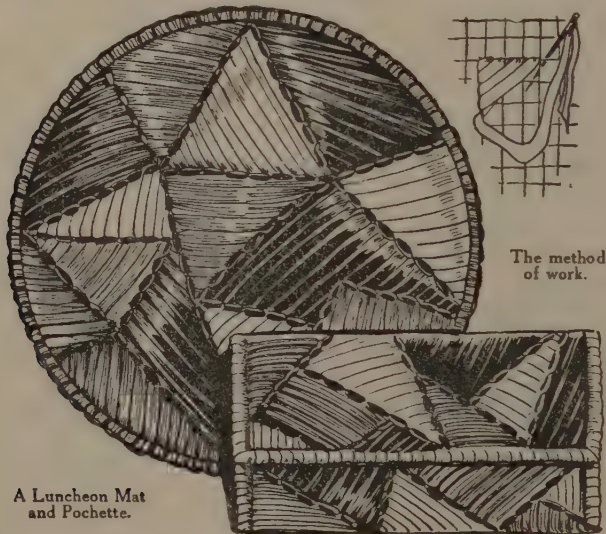
the pochette is complete, unless you like to add a press-stud at each corner.

To make the table mats, mark circles on the canvas with the aid of cork mats or plates. Eight inches across is a good size for the large ones and 5 inches across for the small. Mark an inner circle for the border, then fill in the middle with shapes as for the pochette. Work in the same way, then turn down the raw edges all round and work the border.

You could also work a band for your hat in the jazz raffia. It would look very smart on a wide-brimmed straw. The band should be about  $2\frac{1}{2}$  inches wide.

A shopping bag is another idea. This, of course, should be large and wide-mouthed. Fourteen inches square is a good size. Line it with sateen.

The best effects are obtained when the raffia is rather damp. If yours is



A Luncheon Mat  
and Pochette.

Press the mats and line with linen or sateen.

It is usual to make a set of six of each size, but, of course, that is a matter which you can best decide for yourself.

There are many other things which look equally well in this new jazz raffia work. Imagine bright cushions decorated in this way. Not only would they add a gay atmosphere to your sitting-room, but they would be so useful to take into the garden when the weather permitted you to have tea out-of-doors.

very dry tie it securely at the top and immerse it in water; then shake well and hang up to dry. It is ready for use in an hour or two. If it becomes curled up, straighten with the fingers frequently dipped in water and draw over a sharp edge, such as a table edge or chair back. It must also be remembered that in working-up raffia has a tendency to twist. The natural raffia, which is somewhat harder than coloured, can be made equally soft and easy to work by immersing in water each time before using.



# THE HOUSEWIFE'S COOKERY BOOK

*A housewife who can cook well and also vary the menus of the home is bound to be successful in this particular sphere, and the following Section forms in itself a complete and up-to-date Cookery Book. It deals with Soups, Fish, Meat Dishes ; Game and Poultry ; Puddings and Tarts ; Jams and a variety of other subjects, and will prove dependable on all occasions.*

## THE STOCK-POT

**F**OR three parts of the year, at any rate, every good housewife should keep a stock-pot going. Into it must go every scrap of meat and bone that might otherwise be thrown away, and with it good nourishing soup can be provided any time at the most trifling cost. Every night the contents of the stock-pot should be turned into an earthenware crock. And once in twenty-four hours the stock must be brought to the boil. With these precautions a stock-pot will go on indefinitely, bones being strained from it when all goodness has been extracted from them.

**Garnishes for Soups.** A sprinkle of dried mint with pea soup. A dust of finely chopped parsley in the centre of a plate of tomato soup. One or two nicely fried croutons with practically any soup mark just the difference between a well-thought-out and a carelessly prepared meal. A vegetable scoop, costing only a few pence, is a most useful possession ; by its aid carrots, turnips, etc., become fascinating round balls. Vermicelli may be bought in fancy shapes very cheaply, and adds to the nourishment of the soup it adorns.

**To start a Stock-pot.** Get sixpenny-worth of beef and veal bones mixed. Wash, drain, and place on tin baking dish, sprinkle with salt, and then bake

for about a  $\frac{1}{2}$  of an hour in a moderate oven. This makes the stock a better colour than if bones are merely boiled. Place bones in stock-pot with 2 quarts water, and bring gently to boil. Remove scum as fast as it rises, and continue to boil and skim for 5 minutes. Put on lid and draw saucepan so far away from heat that it will merely simmer for 5 or 6 hours. When cold, remove cake of fat. This, if clarified, will be excellent for frying.

**Vegetable Stock.** Carrots, turnips, onions and celery to the weight of 2 lb., 2 oz. of dripping or margarine, a good seasoning of salt and pepper, 6 cloves, 2 quarts water. Melt dripping and fry the sliced vegetables for about a  $\frac{1}{2}$  of an hour. Now add water and slowly simmer for a couple of hours. Strain.

## SOUPS

**Barley Milk Broth.** Melt 2 oz. butter in a saucepan ; when melted add 3 quarts of milk and a  $\frac{1}{4}$  lb. of washed pearl barley, and cook so that it simmers quietly for 3 hours, stirring occasionally. Add a little sugar, tasting carefully.

**Cabbage Soup.** 2 pints of good stock, 1 medium cabbage, 1 tablespoonful dripping, 1 tablespoonful cornflour. Boil the cabbage for 20 mins., strain and chop finely. Put it on with the stock and the vegetables

and boil for  $\frac{1}{2}$  an hour. Make a paste with the cornflour and a little condensed milk and water, add slowly and boil for 5 mins.

**Cardinal Soup.** 1 beetroot, 1 lb. tomatoes (tinned will do), 2 pints vegetable stock, 1 stick of celery and 1 small onion. The beetroot, tomatoes and onions should be sliced and cooked with the celery in the vegetable stock for 2 hours, when they should be ready to pass through a sieve. Return to the saucepan, mix 1 oz. butter thoroughly with a tablespoonful of flour, add this to the soup, stirring carefully until it boils; boil for 5 mins.

**Chandos Soup.** 1 breakfastcupful lentils, parboil for 10 mins., 2 quarts water, 2 carrots, 3 large tomatoes, 3 onions, 1 turnip, 1 tablespoonful dripping. Peel and chop the onions, scrape and grate the carrot, cut the turnip small, and chop the tomatoes. Melt the dripping, fry the onions, then add the other vegetables and the lentils. Cover with 2 quarts of cold water, bring to the boil, skim well, and boil gently for 3 hours. Rub through a wire sieve, add the seasonings, and boil up again.

**Clear Soup.** 1 $\frac{1}{2}$  lb. middle cut of shin of beef, 2 $\frac{1}{2}$  quarts water, 2 carrots, 1 turnip and 1 onion. Simmer together for 3 hours, then add a tablespoonful of sago, previously soaked in water. Boil till clear, strain and add seasoning. N.B.—The meat need not be cut up, and, pressed between plates when removed from soup, is quite good sliced, and served cold with salad.

**Clear Tomato Soup.** Squeeze from 1 or 2 ripe, sound, raw tomatoes all the juice and strain it through a clean cloth into clear vegetable stock and let it simmer for 10 mins. before serving. Taste to see if more salt or pepper is needed.

**Cock a Leekie.** Boil a young fowl in stock or water for 1 hour, and remove from the saucepan. Into the liquid put 6 or 8 big leeks well washed and

cut into inch pieces. Add 3 tablespoonfuls cooked and well-dried rice, and seasoning to taste. Boil for fully an hour, then add the fowl cut into small pieces, bring to simmering point and serve.

**Flemish Soup.** Put 1 quart of stock in a saucepan, add a peeled and sliced onion, a carrot scraped and sliced, and a couple of well-washed leeks finely shredded. Cook very slowly until the vegetables are tender, then add a dessertspoonful of barley flour mixed to a paste with cold water or stock. Stir over the fire for 5 mins., add pepper and salt to taste, pour into a heated soup tureen, and serve at once.

**French Soup.** 6 large potatoes, 4 onions, 4 carrots, 1 breakfastcupful milk, 2 quarts water, seasoning. Wash and peel the vegetables, grate them finely, chop the onion. Melt 2 oz. margarine and lightly fry the vegetables in it, add water and simmer gently for 1 hour, then add the milk and the seasoning, and serve.

**Game Soup.** The mixed bones and scraps from hare, rabbit, fowl or pheasants serve for this soup. Break them up, add 1 quart water and boil up, skim thoroughly, add 1 onion, and seasoning. Put on lid and allow to simmer for 2 hours. Strain the stock, return to the saucepan, boil up, add 1 oz. of cornflour made into a paste with a little water, 1 tablespoonful meat extract, and 1 tablespoonful Worcester Sauce, boil for 5 mins.

**Green Pea Soup.** 1 quart of young green peas, 2 spring onions, 2 quarts stock, boil together till tender, pass through a sieve, add a little more stock if necessary, and a little sugar with seasoning. Taste, for this soup should have just a suspicion of sweetness.

**Hare Soup.** 1 hare, 2 $\frac{1}{2}$  quarts water or stock, 2 $\frac{1}{2}$  oz. flour, 2 small onions, 6 cloves, 12 peppercorns, 3 tablespoonfuls ketchup, 1 $\frac{1}{2}$  tablespoonfuls red currant jelly, 1 teaspoonful gravy colouring and, if possible, 1 gill of port. Wipe

and joint the hare. Put the pieces in a saucepan, the onions, seasoning, and gravy colouring, and water or stock. Stew gently for 3 hours. Cut the meat into large dice, return the bones to the saucepan, and stew another hour, then strain. Mix the flour with a little of the stock (cold) and the jelly, ketchup, seasoning and pieces of hare, stir all till it comes to the boil, and, immediately before bringing to the table, add wine.

**Hotch Potch.** 2½ quarts water, add 1 quart (equal quantities) of young vegetables, carrots, turnips, cauliflower, lettuce and green onions, all cut very small, 1 pint green peas, and 2 lb. to 3 lb. neck of mutton, or lamb, with as little fat as possible, and cut into cutlets. Simmer slowly for 2 hours, add another pint of peas, seasoning, and a teaspoonful chopped parsley. Simmer for another hour, and serve meat and soup together in a big tureen.

**Italian Soup.** 4 tablespoonfuls flour, 2 oz. margarine, 1 quart water and 1 pint milk, melt the margarine, stir in the flour and brown to a rich golden colour. Add the water boiling, stirring constantly, season with salt and pepper and a little nutmeg, then add the milk, and boil up twice before serving.

**Julienne Soup.** 1 quart of stock, 2 carrots, 1 onion, 1 turnip, all cut finely into shreds like match sticks, 2 lumps of sugar, and a little pepper and salt, and a small bunch of parsley. Put all these in a saucepan, simmer for 1 hour. Remove the parsley before serving, and send to table very hot.

**Kidney Soup.** 1 lb. ox kidney, par-boil for 10 mins., cut up and add 1 quart stock. Slowly simmer for 2 hours. Thicken before serving with 2 tablespoonfuls flour, add a little Yorkshire relish, browning, and seasoning, stir well, until the soup boils, then simmer for 5 mins.

**Leek Soup.** 1 lb. shin of beef, 1 large or 2 small carrots, 2 potatoes, a veal bone, 1 turnip, 2 sticks celery, ½ tea-

cupful rice, and 4 leeks. Wash and cut up meat and put in 2 quarts of cold water, bring slowly to the boil, skim well, add the rice (well washed), cut the leeks in strips, and slice the vegetables. Season carefully. Simmer for at least 2½ hours.

**Lentil Soup.** ½ pint lentils, 2 or 3 carrots, 1 turnip, 1 onion, ½ oz. dripping, 1½ teaspoonfuls salt, 2 quarts water or stock, and ½ pint milk. Prepare and slice the vegetables; fry in the saucepan a nice golden-brown, add water or stock, bring slowly to the boil, and simmer till vegetables are tender. Rub vegetables through a sieve, return to saucepan and, when boiling, skin and serve.

**Macaroni Soup.** 1½ quarts vegetable stock, ½ lb. macaroni, 1 tablespoonful chopped parsley. Break macaroni into small pieces and throw into stock when boiling. Cook until soft. Add seasoning and a very little lemon juice.

**Mock Kidney Soup.** 1 quart good vegetable stock, season rather highly, strain and skim well. Boil ½ lb. liver for 30 mins., cool and cut into dice. Melt 1 tablespoonful dripping and brown liver well, add the stock, and simmer for 2 hours, thicken with 1 tablespoonful cornflour mixed to a paste with water; a tablespoonful of Yorkshire relish should be added just before serving.

**Oatmeal Soup.** 2 oz. medium or fine oatmeal, 1 oz. dripping, 1 quart vegetable stock, 1 gill milk, 1 onion, 1 carrot, 1 leek, salt and pepper. Wash and scrape the vegetables, grate the carrot, mince the onion and leek. Add the dripping in a saucepan, add the oatmeal and stir for 5 mins. Pour in the stock, stir till it boils, skim and simmer ¾ of an hour. Season and add the milk. Re-boil and serve.

**Onion Soup.** 12 small onions, 1½ pints vegetable stock, ½ pint milk, 1 oz. dripping, 1 blade mace, 2 oz. stale bread, salt, pepper. Peel and slice the onion, melt the dripping in a

saucepan, add the onions and fry without browning. Add the stock, mace, and bread cut in pieces, bring to the boil, simmer with the lid on the saucepan until tender. Rub through a sieve, return to the saucepan with the milk, stir until boiling, season and serve.

**Oxford Soup.** Wash and grate a young red carrot, chop 2 onions, and peel and slice 4 potatoes; cook in a little water until soft enough to mash to a pulp with a wooden spoon. Then add  $\frac{1}{2}$  pint milk, 1 oz. butter, teaspoonful cornflour, slackened with a little milk. Pepper and salt to taste. Heat up again and serve.

**Palestine Soup.** 2 lb. Jerusalem artichokes, 1 quart water or vegetable stock, 1 onion,  $\frac{1}{2}$  pint milk, 1 oz. dripping, 1 oz. seed tapioca, seasoning. Wash and peel the artichokes thinly, putting them into a basin of cold water to which a little vinegar has been added. Peel and shred the onion. Melt the dripping in a saucepan, put in the artichokes and the onion, stir for 5 mins.; add the quart of water or stock, bring to the boil and simmer until the vegetables are soft, rub through a sieve, return to the saucepan with the milk and seasoning, stir until boiling, sprinkle in the tapioca, simmer until clear, stirring constantly. Season and serve.

**Parsnip Soup.** 3 parsnips, 1 onion, 1 stick celery, 3 pints water, and  $\frac{1}{2}$  tin condensed milk. Melt 1 oz. of margarine and add vegetables sliced small, cook for  $\frac{1}{2}$  an hour, add the water and boil for 1 hour. Strain, add the seasoning and the milk. Bring to boil again.

**Peapod Soup.** If the peapods are fresh and young they should never be thrown away. After shelling wash the pods thoroughly and place in large saucepan with water to cover. Simmer slowly on back of stove for 3 or 4 hours with an onion, and a few young carrots. Strain liquid. To a quart

add  $\frac{1}{2}$  pint of milk, thickened with a tablespoonful of cornflour. Season, add 2 lumps of sugar and a small knob of butter. Boil up, simmer for 5 mins., and serve with fried sippets of bread.

**Rice Soup.** Melt 1 oz. butter in a saucepan so that it covers the bottom, add 3 quarts milk, and a  $\frac{1}{4}$  lb. washed rice, and cook in a slow heat so that it simmers quietly for 3 hours, stirring occasionally. Add a little sugar (some people like a dust of nutmeg), and a pinch of salt.

**Sago Cream Soup.** Melt 2 tablespoonfuls butter, slice 6 potatoes into saucepan; do not brown. Add 4 pints water and boil till the potatoes are done. Strain the liquid and return to the saucepan with 2 tablespoonfuls sago and  $\frac{1}{2}$  pint milk, and boil for 30 mins. Chopped parsley may be added if desired.

**Savoury Balls to Serve with Soup.**  $\frac{3}{4}$  lb. flour, 6 oz. suet, 1 chopped onion, 1 spoonful baking powder, and water. Mix the dry ingredients well together, add the suet finely chopped, 2 pinches of sweet herbs, and mix with the water to a stiff dough. Divide into equal parts, form and add them to the boiling soup 1 hour before serving. These are excellent to make up a winter meal.

**Simla Soup (Vegetarian).** 1 $\frac{1}{2}$  lb. of vegetable marrow, 2 apples, 3 tomatoes, 3 onions, 4 oz. butter or margarine, 2 tablespoonfuls good curry powder. Melt the butter, add the vegetables, all peeled and cut up small, and the curry powder. Simmer for  $\frac{1}{2}$  an hour. Pour on 1 quart of vegetable stock and boil until the vegetables are soft. Strain, add as much stock as will make 2 quarts in all, and the juice of half a lemon. Bring to the boil again and serve with boiled rice. Milk may be used, with advantage, instead of vegetable stock.

**Ten Minute Soup.** 1 quart milk, 1 tablespoonful finely chopped onion,



1 oz. butter or margarine, and a tablespoonful cornflour. Put the milk on with the onion, season carefully, and slowly bring to the boil, set aside to simmer for 5 mins., add the butter and the cornflour mixed to a smooth paste, bring to the boil again, and simmer for another 5 mins.

**Theobalds Soup.** 1 quart of water in which potatoes, cauliflower, or rice has been boiled, 2 oz. dripping, small packet prepared tomato soup, any scraps that happen to be in the larder—a cold rasher of bacon, for example. Fry onions very brown in dripping, but be careful not to burn. Add stock (made with soup powder according to directions) and scraps. Simmer on back of stove for 2 or 3 hours. Strain. Season well; serve very hot with some nicely fried bread, cut into dice, in each plate.

**Three Minute Soup.** 2 oz. minute tapioca, 2 tablespoonfuls tomato sauce, 4 meat cubes, 1 quart water, pepper and salt. Put the tapioca and meat cubes with the water and stir until it boils. Add the sauce and seasoning and boil quickly for exactly 3 mins.

**Tomato Bisque.** 2 lb. tomatoes, 1 onion, 1 quart of milk, or milk and water, 1 tablespoonful butter or dripping, 1 dessertspoonful cornflour, 2 lumps of sugar and seasoning. Melt the butter or dripping and fry the sliced onion and the cut-up tomatoes. Cook well without browning, pass through a sieve and keep hot. Cook the milk and the cornflour for 5 mins., add with the seasoning to the tomato purée. Heat thoroughly, but do not allow actually to boil.

**Tomato Soup.** 2 oz. bacon, 2 lb. tomatoes (tinned will do), 1 lump of sugar and 2 oz. of fine sago, 2 quarts of stock or water; 1½ teaspoonfuls salt, and saltspoonful pepper. Cut bacon into small pieces and fry it in saucepan. Prepare and slice vegetables, then remove bacon and fry vegetables a nice golden-brown. Now

add the rest of the ingredients, except the sago. Bring slowly to boil, and simmer till vegetables are tender (1 to 1½ hours). Rub vegetables through a sieve, return to saucepan and, when boiling, skim, sprinkle in the sago and boil till clear.

**Vegetarian Pea Soup.** Wash and soak overnight 1 pint split peas, put in a saucepan with 2 quarts of water, 2 sliced onions, 1 carrot, ½ a turnip, and 2 sticks celery. Simmer for 3 or 4 hours. Taste, season, and add a lump of sugar if carrots are not young. Rub through a coarse sieve. A sprinkling of dried mint after dishing up is an improvement.

**York Soup.** ½ lb. lean cooked ham, 2 Spanish onions, 1 quart water, small packet prepared oxtail, 2 oz. margarine, seasoning. Mince the ham and melt the margarine. Add soup powder made with the water according to directions, boil the onions in salted water, strain and chop them finely. Bring stock again to boil, add ham and onions, and simmer for ½ an hour.

## FISH RECIPES

**A Few Rules about Cooking Fish.** As a general rule, 10 mins. to the pound will be found right for boiling fish.

Don't plunge fish into fast boiling water, or it may break. Have water very hot, but not actually boiling. Mackerel must never be allowed more than to simmer.

If 2 tablespoonfuls of vinegar are added to every quart of water it will help to keep fish firm and a good colour.

If there is not a proper fish kettle with drainer, tie fish in muslin so that it may be easily removed without breaking.

To steam fish is infinitely better than to boil it. The food value is higher, and the flavour much better. Time, about the same. Possibly a minute a pound longer for big quantities.

To fry fish either brush over with egg, dip in fine breadcrumbs and plunge into very hot fat, or (a cheaper plan!) dip fish into milk, then into flour, then into breadcrumbs.

Yet another cheap method is to make a batter with a heaped tablespoonful of flour and a gill of milk or water. Beat well and leave an hour before using to coat fish.

If possible, always fry in deep fat, using a wire basket. The fat, if carefully poured off, can be used indefinitely, so there is no extravagance in the method, while the result is much better. In any case, remember that fat for frying must be so hot that a faint blue smoke rises from it. This is the whole secret of frying.

**Baked Carp.** After washing and scaling, remove the inside of the carp, squeeze over it the juice of a lemon and let it lie for an hour. Place it in a baking tin, sprinkle a little minced parsley and onion over it, season, and pour a little oiled butter over. Cover with grease-proof paper and bake for 40 mins. Make a little good white sauce, stir in the juice of  $\frac{1}{2}$  a lemon, and a dash of cayenne pepper, if liked. Put the carp on to a dish and pour the sauce over it.

**Baked Cod's Head.** Wash, and very thoroughly clean a large cod's head and shoulders. Place it on a tin, season and dot it over with 2 oz. margarine cut up small. Baste very frequently, and cook for 1 hour. Squeeze over the juice of  $\frac{1}{2}$  a lemon when done, and sprinkle with chopped parsley. Parsley sauce is a nice addition to this dish, and with plenty of floury boiled potatoes makes a good, cheap dinner.

**Baked Lobster.** Pick the meat from a fresh lobster without breaking the half shells, cut meat into dice. Put in a saucepan with a mixed teaspoonful of salt, pepper, and nutmeg, a glassful of white wine (if possible), if not, use cream, or even *milk*, a tablespoonful

vinegar, and an oz. of butter rolled in flour. Simmer gently for 10 mins., stirring all the time. Pour the mixture into the shells of the lobster, cover the top with breadcrumbs, brown quickly in the oven and serve.

**Baked Salmon.** Tinned salmon can be used this way—in which case it is only necessary to keep in oven until thoroughly heated, but if a nice thick slice of Canadian salmon is to be cooked, put it in a casserole dish and pour over a teacup of milk. Season, and put a piece of margarine on top, cover, and cook in a moderately hot oven for nearly an hour. When done, pour over  $\frac{1}{2}$  pint of white sauce in which the juice of  $\frac{1}{2}$  a lemon has been stirred at the last moment. Dust with cayenne.

**Baked Skate.** 2 lb. skate, 1 cupful browned breadcrumbs, 3 oz. grated cheese,  $\frac{1}{2}$  a lemon, seasoning, 2 oz. margarine,  $\frac{1}{2}$  pint white sauce. Steam fish for about  $\frac{1}{2}$  an hour. Remove skin, bones, and flake into small pieces. Butter an oval fireproof dish. Put a layer of fish in, sprinkle with cheese and seasoning. Then a second layer as before. Squeeze lemon juice over, leave for a minute and then pour over sauce. Cover thickly with the browned breadcrumbs, dot with bits of margarine, and bake a pleasing brown.

**Baked Stuffed Haddock.** 2 tablespoonfuls of breadcrumbs, 1 tablespoonful suet, 1 tablespoonful chopped parsley,  $\frac{1}{2}$  teaspoonful salt, and a little pepper, egg or milk to bind. Mix dry ingredients with milk or egg. Clean the fish thoroughly and remove fins, wash well and dry with a cloth. Put seasoning into fish and sew up opening with darning needle and thread. Dip fish into seasoned flour, brush over with egg, and dip into breadcrumbs. Put into a baking dish with plenty of dripping. Bake in a fairly hot oven for 30 to 40 mins. according to size of

fish. Baste frequently. Serve with a nice sauce.

**Baked Trout.** Clean and dry trout, cover with seasoned flour, and place them on a buttered tin. Put a few tiny pats of butter on top, and bake for 20 mins. Take out fish, and place on hot dish. Squeeze  $\frac{1}{2}$  a lemon into butter in tin, and sprinkle in a teaspoonful of finely chopped parsley—pour over trout.

N.B.—Use butter and *not* margarine if possible—the flavour of trout is so delicate that it asks for butter—and very little is needed.

**Baked Whiting.** Skin whiting. Place in a fireproof dish with about a gill of milk to each whiting. Dot with a few small pieces of butter or margarine, and season with salt and pepper. Cook in a fairly hot oven for about 15 mins., basting several times. When done, sprinkle with finely chopped parsley and send to table in dish in which fish is cooked.

**Bloaters.** Before grilling bloaters split them open, remove back bone and cleanse them. Sprinkle with pepper and salt, and put a morsel of butter on each before bringing to table.

**Boiled Fresh Herrings.** Everyone fries the excellent and nourishing herring; try them boiled. Wash very thoroughly and scale. Cut off heads, but do not open. Half fill a frying-pan with water, add a tablespoonful of vinegar, and one of salt. Boil for 15 or 20 mins. according to size. Drain and serve with mustard sauce.

**Boiled Pike.** Before boiling, pike should be very thoroughly washed with vinegar, and a liberal quantity put in the water, as well as an onion and a bunch of herbs. Serve with a good sauce.

**Boiled Skate.** For boiling large skate are preferable to small. Plunge fish into boiling salted water, then simmer gently till tender, drain well. A piquant sauce should be chosen.

**Boiled Trout.** After washing and cleaning place fish in pan and simply cover with water (or, better far, vegetable stock). Boil for 10 or 15 mins. Serve with Dutch sauce.

**Bream.** Must be thoroughly cleansed and washed with vinegar. Split open and remove the bone. It is excellent stuffed with forcemeat (as pike), then baked in the oven for 20 mins. Melted butter, caper sauce, or anchovy sauce should be served with it.

**Brill.** Thick brill are the best. Lay fish in salted water for a few minutes, then dry and rub with the juice of a lemon. When boiling brill allow plenty of salt in the water, and a liberal amount of vinegar. Let it simmer gently, after reaching boiling point, till tender. Lay on a dish white side uppermost, garnish with cut lemon and parsley.

**Canadian Salmon Steaks.** These should be cut about 1 in. thick. Roll either in seasoned flour or oatmeal. Fry brown on both sides, and send tomato sauce to table with them.

**Cockles.** Cockles must be roasted on a tin laid on the top of a stove; they are eaten whilst hot with bread and butter. They require to be *very* well washed, and the shells scrubbed.

“Cod Paysanne.” Cut the fish into slices, and put these into a stewpan, cover with cold water, add a large pinch of salt. When the water boils pour it off, and in its place pour on some hot milk slightly thickened with flour. Put into a muslin bag a teaspoonful of mixed herbs and a small onion. Tie the bag securely round and throw it into the milk. Add a piece of butter and a seasoning of pepper and salt, and let the fish simmer gently for about 20 mins. When it is done arrange on a hot dish, strain the sauce over, strew the top with finely chopped parsley, squeeze over the juice of  $\frac{1}{2}$  a lemon, garnish with slices of lemon, and serve very hot.

**Cod Soufflé.** Hake will do equally well for this. About  $\frac{1}{2}$  lb. cooked and finely flaked fish,  $\frac{1}{2}$  lb. flour, 2 eggs, 1 oz. butter (or margarine),  $\frac{1}{2}$  pint milk, seasoning. Melt the butter or margarine in a pan. Now stir in the flour very smoothly, gradually add milk, and cook for one or two mins. Remove from fire, add fish, and beat in the (already beaten) yolks of eggs, and seasoning of salt and cayenne pepper. Now fold in the stiffly whipped whites of eggs, and place at once in a buttered soufflé dish or cake tin. Cook in a rather hot oven for about 20 mins. Serve at once.

**Cod Steak Baked.** Well wash a nice slice of cod. Cut off fins, and, if necessary, tie into shape. Put it in a well-greased tin, and over the top spread the following mixture: 2 oz. butter or margarine, 2 good pinches dried herbs, 1 dessertspoonful chopped parsley, 2 tablespoonfuls fine breadcrumbs, and season well with salt and pepper. Lay a buttered paper over, and cook for 20 mins. Anchovy sauce is nice with this.

**Cod Steak "Carlton."** Grease a pie-dish and put in a steak of cod weighing about 2 lb. Cover with greased paper and cook in the oven until the flesh will easily leave the bones. When it is ready, remove all skin and carefully lift on to a hot dish. Keep it hot. Shell 2 hard-boiled eggs, and separate yolks from whites. Chop the whites, and rub the yolks through a sieve. Make  $\frac{1}{2}$  pint melted butter, stir in the chopped whites, then pour over and round the fish. Ornament the fish with the yolks, and serve very hot.

**Cod Stuffed with Oatmeal.** After thorough washing, leave fish in well-salted water for an hour. Dry fish and stuff with following mixture: 2 onions, 2 oz. dripping,  $\frac{1}{2}$  lb. oatmeal, seasoning, and about  $\frac{1}{2}$  pint of milk. Chop onions finely and mix all ingredients. Either spread a liberal amount

of dripping over fish, or pour over another  $\frac{1}{2}$  pint of milk. Bake slowly for 1 hour, basting frequently. Best to serve on dish on which it is cooked. White sauce should accompany it to table.

**Crab Salad.** Pick the meat from the shell into flakes, make a pile in the centre of a salad bowl, leaving the claws on the top, surround with lettuce and watercress, and pour a good salad dressing over all.

**Crayfish.** Wash well, and boil in salt water for 10 mins. Drain, pile in a pyramid, and garnish with parsley.

**Creamed Cod.** A tin of Shredded Codfish. (If fresh fish is used it must be first boiled till tender, then broken into flakes and all skin and bone removed.) Into a saucepan put a pint of milk with a teaspoonful of salt and the rind of a lemon. Let this boil once, then pour off into a basin. In the saucepan melt 1 oz. butter and stir in smoothly 1 oz. flour, add a pinch of cayenne pepper, then the milk, and boil together for three minutes, stirring constantly. Put in the flakes of cod to heat through. Pour on to a hot dish, garnish with parsley and strips of toast.

**Crimped Skate.** Clean, skin, and cut the fish into slices, roll and tie with a string, and put into boiling water with plenty of salt. Boil till the fish is done. Drain well, remove the string, and serve with shrimp sauce.

**Croquettes of Tinned Salmon.** 1 tin of salmon, about a cupful of thick white sauce, seasoning, and, if possible, 1 dessertspoonful anchovy sauce. Mix (fish having been carefully flaked), make into balls, egg and breadcrumb, and fry in deep fat.

**Curried Fish.** 1 lb. any sort of cooked fish (after taking away bones and skin),  $\frac{1}{2}$  lb. rice, 2 hard-boiled eggs, 1 dessertspoonful good curry powder, 1 tablespoonful chutney (if possible), 2 oz. flour, 2 oz. dripping, and a small slice of onion very finely chopped.



Melt dripping in saucepan, smoothly stir in flour, onion, and curry powder. Add milk, bring to boil, and stir for 3 mins. Draw back on stove and add fish (flaked), sliced hard-boiled eggs, and chutney. Season, tasting carefully, and serve piled on dish with rice as border. N.B.—The rice must have been boiled in salted water and well dried.

**Curried Haddock.** 4 small haddocks. Split open, remove bones and heads, divide into nice-sized pieces. Dip each piece into seasoned flour and fry till brown. Make a curry sauce by frying onion and an apple in butter, thickening with flour, adding seasoning and a little curry powder and clear stock to make the necessary quantity. Put the fish into sauce to heat through, then pile in the centre of a dish and pour sauce over. Surround with rice.

**Dressed Crab.** Empty the shell and mix the flesh with vinegar, mustard, salt, pepper, and a little cayenne. Then put the mixture into the large shell again and serve.

N.B.—Everyone requires at least *one* lesson in dressing a crab. There are portions—the so-called “dead man’s flesh”—that *must* be taken away.

**Economical Fish Cakes.** 1 tin Shredded Codfish, 1 egg, 3 lb. potatoes, 2 tablespoonfuls of flour, and, if possible, 1 tablespoonful anchovy sauce. This makes a large quantity, and the cakes may be kept for several days after frying. Boil potatoes very dry and mash carefully. Mix with fish flakes and beaten egg. Season rather liberally. Form into cakes, roll in flour, and fry in very hot fat.

**Eels en Mateloto.** Skin and clean 2 lb. of eels, cut into pieces 2 inches long, let them lie in salt water while 3 onions are being fried in butter. When onions are browned, stir in enough flour to absorb all the butter, then a cupful of stock, and a few

mushrooms if possible, pepper and salt, and a pinch of herbs. Stew the eels till tender. Serve in deep dish.

**Filleted Haddock.** Fillet 2 medium-sized haddocks. Grease a baking tin, and place 2 of the fillets on it. Sprinkle the fish plentifully with breadcrumbs, chopped parsley, and salt. Put the other 2 fillets on top and cover them with breadcrumbs, parsley, and seasoning. Dab tiny pieces of butter over the fish. Bake in a moderate oven for  $\frac{1}{2}$  an hour.

**Fish au Gratin.**  $\frac{1}{2}$  lb. cooked fish, 2 oz. grated cheese, 1 oz. butter or margarine, 1 oz. flour,  $\frac{1}{2}$  pint milk. Melt butter or margarine, stir in flour carefully, gradually add milk and cook, stirring all the time, for 3 mins. Add 1 oz. cheese. Now mix in fish (previously flaked, and with all skin and bones removed). Pour on to fireproof dish, scatter over the second ounce of cheese a few breadcrumbs, and tiny dots of butter. Brown under gas grill, or in hot oven.

**Fish Cakes, Egged and Bread-crumbed.** Equal quantities of cold cooked fish and mashed potatoes, say  $\frac{1}{2}$  lb. of each, 1 oz. butter (melted), 1 yolk egg, seasoning, and breadcrumbs. Flake fish and mix with the potatoes, melted butter and seasoning. Divide into equal portions, and form into small flat cakes. Dip into egg and breadcrumbs and fry in hot fat, or without the egg and breadcrumbs, these can be baked for 20 mins., in which case 2 oz. butter should be used.

**Fish in Batter.**  $\frac{1}{2}$  lb. flour, pinch salt,  $\frac{1}{2}$  pint milk, or milk and water, 1 egg, or 1 teaspoonful salad oil. Prepare fish, dry very thoroughly in a cloth. Have a saucepan or stewpan from  $\frac{1}{2}$  to  $\frac{3}{4}$  full of clarified fat. When a blue smoke rises dip fish into the batter and put it carefully into the boiling fat. When fish is a golden brown take out and place on kitchen paper and drain well. Serve on hot

dish and decorate with parsley and slices of lemon.

**Fish Patties.** Melt 1 oz. butter in a saucepan, and add 1 oz. flour, stirring well until the flour is cooked. Put in  $\frac{1}{2}$  pint milk by degrees, beating well to keep it smooth, and season with pepper, salt, and lemon juice. Shred some cold fish, taking away the skin and bone, and add the fish to the sauce. Make a good crust, roll out thin, and cut it in rounds. Put a little of the fish mixture on each, and cover with another round of pastry. Bake in a quick oven until a golden-brown. Can be served hot or cold.

**Fish Pie with Cheese.** 1  $\frac{1}{2}$  lb. (mashed) potatoes, 1 tin Shredded Codfish, 4 oz. grated cheese, small knob of butter or margarine,  $\frac{1}{2}$  pint white sauce, seasoning. Mash potatoes nicely with milk and add 2 oz. of the grated cheese. Flake fish, mix with sauce, and add (if liked) just a grate of nutmeg. Put a border of the potato round a fireproof dish. Fill in centre with fish. Cover over with remainder of potato. Score all over with fork (either taking fork round and round, or bringing evenly from sides to centre), sprinkle with the other 2 oz. of cheese and bake until pleasantly browned.

**Fried Oysters.** Take 1 doz. oysters, mix 1 spoonful of flour with a little nutmeg and salt, and strew this mixture over the oysters. Then fry them a nice brown. Serve with melted butter (literally melted butter!) poured over them, and a little lemon juice.

**Grilled Mackerel.** Split up fish. Remove head and tail. Dry very thoroughly after washing. Flour well, or dip in egg and breadcrumbs, and fry crisp and brown. Sprinkle with chopped parsley.

**Haddocks, Finnan.** The skin should be stripped off, and the fish broiled quickly over a clear fire or under gas grill. Rub butter over before bringing to table.

**Haddock "Olives."**  $\frac{1}{2}$  lb. cooked

haddock, 2 tablespoonfuls cream, 2 hard-boiled eggs, 1 dessertspoonful of chopped parsley, a little pepper and cayenne, 2 oz. breadcrumbs, 1 egg, 3 oz. butter. Pound and chop haddock very fine, work into it the hard-boiled eggs, 1 oz. butter, pepper, cayenne, and cream. Rub through a fine wire sieve. Form into oval shapes the size of olives, brush over with egg, roll in breadcrumbs, and fry in butter.

**Haddock Soufflé.** Take a large fresh haddock, boil, remove the skin and bones, and pound the fish with a little butter, now pass it through a fine sieve, put it in a basin, and stir in the yolks of 3 eggs; whip the whites to a stiff froth, and add to the fish, mix well, fill a soufflé dish or small china cups. Bake in a moderate oven for 20 mins. and serve at once.

**Hake Cutlets.** Place cutlets of hake into a small casserole. Make an ordinary parsley sauce, pour over the fish, put into oven, and bake with a cover on for 30 to 45 mins. Serve in casserole. Put rather more salt in sauce than if serving in ordinary way, as this fish needs a good deal of salt.

**Halibut with Mock Mayonnaise.** This makes an attractive looking supper dish. Boil about 3 lb. of fish. Remove any ugly skin, etc., and allow to get quite cold. Make a pint of white sauce; add, when boiled, the whisked yolk of an egg and 1 tablespoonful vinegar. Pour over fish. When cold decorate prettily with capers.

**Herring Roes on Toast.** 6 soft roes, a small knob of butter, 1 teaspoonful vinegar, salt, cayenne, or nepaul pepper. Put the well-washed roes and other ingredients into a small pan. Keep gently stirred with a fork—to break up roes and prevent burning. In 4 or 5 mins. remove from fire and serve on very hot squares of buttered toast.

**Hot Crab.** Pick the meat out of a crab, clear the shell, then mix the

meat with a very little nutmeg, salt and pepper, a small pat of butter, a few breadcrumbs, a teaspoonful mustard, and 2 teaspoonfuls vinegar. Put the mixture into the shell, and brown it in the oven. Serve with dry toast.

**Kedgerée.** Equal quantities of cooked fish and boiled rice, 1 or 2 hard-boiled eggs, 1 or 2 oz. butter, pepper and salt. Remove skin and bones from fish and flake it, melt butter in a saucepan, and add fish, rice, and white of egg chopped finely. Make very hot and stir well, place on a hot dish and decorate with yolk of egg.

**N.B.**—This recipe is left purposely rather vague because Kedgerée is usually made from left overs, but it will be understood that the more lavish the proportions of eggs and butter the nicer the Kedgerée.

**Lobster Salad.** 1 lobster, 2 nice lettuces, 2 hard-boiled eggs, mayonnaise dressing. Crack the shell and remove the meat as whole as possible, saving the coral for garnishing. Divide the meat into small pieces, seasoning each with salt, pepper and vinegar. Place a layer of shredded lettuce at the bottom of salad bowl, then a layer of lobster alternate till exhausted. Pour dressing over at the last moment, and sprinkle the coral over the surface. Decorate with slices of egg, cucumber, radishes made into flowers, capers, or simply leave with coral sprinkling.

**Mussels in the Shell.** Choose some large fresh mussels, wash them very clean, using several waters; toss them in a saucepan over the fire to open them. Take each out as it opens. Divide the shells, putting 2 mussels into  $\frac{1}{2}$  a shell. Sprinkle them with a mixture of finely chopped onion, mushroom, parsley, fine herbs, and pepper ( $\frac{1}{2}$  an onion and 2 mushrooms, a teaspoonful of parsley and a pinch of herbs). Over this put a layer of breadcrumbs and pour over a little olive oil. Arrange the shells side by

side on a tin, to bake in a slack oven for 15 mins. Serve hot.

**Perch.** This fish needs specially careful cleaning. First in warm water to remove slime, then lots of cold. The best way of serving it is to boil it in a strong, well-flavoured vegetable stock. When nearly done, take out  $\frac{1}{2}$  pint of the stock, taste to be sure it is seasoned nicely, add a knob of butter or margarine, and boil very quickly in small saucepan to reduce it as much as possible. When fish is done, place on dish and pour over this sauce.

**Pickled Herrings.** Take 6 fresh herrings, scrape, wash, and clean them, cut off the heads and tails, split the fish and remove the bones and roes. Take a jar large enough to hold the fish. Roll the fish into nice shapes, place them around the bottom of the jar, slipping the ends in each other, with the 6 roes in the centre. Slice 1 small onion very thin, sprinkle over the fish, with 6 peppercorns, and 6 whole allspice, add a little salt. Pour over the whole  $\frac{1}{2}$  pint vinegar, and tie down with double brown paper. Bake for  $\frac{1}{2}$  an hour. Serve cold.

**Pickled Mackerel.** 2 or 3 mackerel, 1 tablespoonful flour,  $\frac{1}{2}$  teaspoonful powdered mace, pepper, salt, 4 or 5 cloves, 12 peppercorns, vinegar and water. Wash and clean the fish, cutting off heads and fins, scrape well with a knife, dry in a cloth, split open, and remove all bones; cut each fish in two lengthways. Mix flour, salt, pepper, and mace on a plate, dip each piece of mackerel into this, roll up neatly. Pack the rolls in a greased piedish, putting in two layers if possible. Pour over them (in equal quantities) vinegar and water, enough to half fill the dish. Put in the cloves, peppercorns and a bayleaf, and bake the fish in a moderate oven for about 1 hour.

**Pike Stuffed.** Pike is an excellent and nourishing fish if nicely prepared.

Be sure it is well scaled as well as washed. Wipe very dry, and fill with a well-seasoned forcemeat made as follows: 4 oz. of breadcrumbs, 2 oz. suet very finely chopped, 1 tablespoonful minced parsley, the grated rind of a lemon, seasoning, 1 egg, and a little milk. Mix thoroughly. Place on a tin dish, and dot liberally with knobs of margarine or dripping. Bake for about  $\frac{3}{4}$  hour (depends on size of pike), basting constantly. When done, place on hot dish, thicken the gravy with a dust of flour, add a tablespoonful of ketchup, boil up and pour over fish.

**Potted Shrimps.** To every pint of shrimps (after they are shelled) allow 4 oz. butter, 2 blades of mace, some cayenne, and 2 oz. butter. Put the butter in an enamel saucepan, and let it dissolve. Add the shrimps, the pounded mace, and cayenne to taste. Heat the shrimps gradually, but do not let the butter boil. When they are quite heated through, place the mixture in small dry pots, let them get cold, and make air-tight with clarified butter.

**Potted Sprats.** Wash and very thoroughly dry sprats. Cut off heads and tails, and remove as much as possible of the dark inside. Pack into a jar with plenty of salt and pepper and two bay leaves. Cover with equal parts of vinegar and water. Put on lid, or cover with saucer. Place in cool oven for a couple to three hours.

**Red Mullet.** To serve this fish as in France make several cuts across them after cleaning. Now sprinkle with olive oil in which has been placed a pinch of mixed herbs and a little finely chopped onion. Drain off in about  $\frac{1}{2}$  hour, season and grill on both sides.

**Salmon Mould.** Take 1 tin salmon, 2 eggs, a tablespoon melted butter, 1 cup breadcrumbs, pepper, salt, and a little cayenne, and tarragon vinegar. Drain the liquor from the fish. Pick the fish to pieces, and add to it the breadcrumbs and melted butter.

Butter a mould, or basin, well, and scatter brown crumbs on butter, place the salmon, etc., in it, cover the mould with a buttered paper, and steam for  $1\frac{1}{2}$  hours. Stand the bowl for a moment in cold water to loosen the contents and turn out on a hot dish. Make  $\frac{1}{2}$  a pint melted butter, add the liquor from the fish to it, and, if liked, a beaten egg and some finely chopped pickles. Boil the sauce till it leaves the sides of the saucepan, and serve round the mould.

**Salt Cod with Parsnips.** 2 lb. of salt cod. Soak for 24 hours, drain, and simmer until tender, drain again, lay on a hot dish, garnish with boiled parsnips cut into lengths, and cover all with egg sauce.

**Salt Fish (A Lenten dish).** 2 lb. of salt fish, 3 eggs,  $\frac{3}{4}$  of a pint of milk, 2 heaped tablespoonfuls flour, 1 teaspoonful of chopped parsley, 1 lb. potatoes, a little salt. Boil the fish (which has been previously soaked), when done flake with forks, put into a large piedish, leaving out the skin and outside pieces. Make the egg sauce, and pour over the fish. Boil 1 lb. potatoes with salt, and when done dry well and put into a potato masher and squeeze over the fish. Sprinkle chopped parsley on the top lightly, and serve very hot.

**Skate Fricassee.** 2 lb. skate, a small bunch of sweet herbs, a little pepper and salt. Place them in a pint of lukewarm water in a stewpan, and let the whole simmer for a  $\frac{1}{4}$  of an hour. Take out the herbs and put in a gill of milk and a little nutmeg; simmer for 5 mins. longer, then add  $\frac{1}{2}$  oz. of butter. Stir into the liquid gradually a dessert-spoonful of flour mixed to a paste with a little cold milk.

**Smelts.** These require very careful handling, the flesh being very delicate and easily broken. If fried, they *must* be dipped into egg and breadcrumbs, but they are really best put under the grill in a fireproof dish with a dab of butter and squeeze of lemon on each.



**Sole Franketelli** (a very special dish). Take a large sole, skin both sides, cut off the head and fins. Make several incisions with a knife, place it cut side upward on a well-buttered fireproof dish, season with pepper and salt, add a little ketchup, and some chopped parsley. Sprinkle with brown bread-crumbs, put a few tiny bits of butter here and there on top of the fish, and bake in a moderate oven for 20 mins., or 30 if an extra large fish. Place the dish on another larger one, and send to the table.

**Sprats.** These little fish can be cooked as whitebait, but as they are very rich most people prefer them simply grilled, well seasoned, and served with lemon.

**Steamed or Boiled Fish with Parsley Sauce.** (See Sauces, page 136.) Clean fish thoroughly and wash it in cold water. Drain, sprinkle with salt and pepper. Put fish into steamer over boiling water. Allow from 8 to 10 mins. for every pound, and 8 to 10 mins. over, according to size and thickness of fish. For boiling allow 8 to 10 mins. for every pound, and 8 to 10 mins. over, and cook very slowly. When cooked sufficiently the flesh has a milky white appearance, and moves easily from the bone.

**Stewed Eels.** Have ready in a saucepan as much milk and water as will cover. Put in a sprig of parsley, thyme, and a bayleaf, 1 onion, pepper and salt to taste. Bring to the boil, then put in the eels and simmer for 30 mins. Thicken by mixing sufficient flour and milk to a thin batter in a basin. Pour on the boiling liquor, stirring all the time to keep it smooth, return to the saucepan and give it one boil; simmer for 5 mins.

**Stuffed Sardines.** 1 box sardines,  $\frac{1}{2}$  pint picked shrimps. Drain sardines free from oil, open them and remove the backbone. Place them on a dish and pour over a little vinegar, and leave for 10 mins.; in the meantime, pound

the shrimps in a mortar with 1 dessert-spoonful of capers, 1 oz. butter, and a pinch of cayenne, until they become a thick paste. Stuff the sardines with the mixture, arrange them on a dish, and garnish with the yolk of a hard-boiled egg rubbed through a sieve, and a few capers. Send rolled brown bread and butter to table with this dish.

**N.B.**—The mixture is really laid on and smoothed over each sardine. To "stuff" in the ordinary way would, of course, be impossible.

**Tench.** In some places this fish abounds. The objection to it is its slightly muddy flavour, but in winter this is not noticeable, and if, after cleaning, it is well rubbed over with vinegar or lemon juice, it will scarcely be apparent at any time. Tench is good fried, boiled, or grilled, but should always be given a good sharp sauce.

**The Best Way to Cook Kippers.** To preserve all the delicious flavour of kippers wash quickly, dry with cloth and place flat (meat side upwards) in a tin. Put a tiny scrap of butter on each, cover with another tin, and bake in fairly hot oven for a  $\frac{1}{2}$  of an hour.

**To Improve the Flavour of Shrimps.** Shrimps are greatly improved if boiling water is poured over them  $\frac{1}{2}$  an hour before serving.

**To Pot Herring Roes.** To about 1 lb. of herring roes add 1 small onion, a little parsley, all minced,  $\frac{1}{4}$  lb. bread-crumbs, 1 egg. Mix all together and season with salt and pepper, adding a little butter, and place in jar. If you wish to preserve the roes whole, put them into a jar in layers, sprinkling each with pepper, salt, and cayenne, putting small pieces of butter about. Cover jar closely, and boil for  $\frac{1}{2}$  an hour in either case.

**Turbot à la Bechamel.** This is a very delicious way of reheating cold turbot. For 1 lb. of cooked turbot (free of skin and bone) take  $\frac{1}{2}$  pint of good white sauce and the same quan-

tity of vegetable stock, stir together in pan, and add a strip of lemon peel and 1 small onion. Season carefully. Stir, and allow to reduce until sauce nicely covers back of spoon. Remove lemon peel and onion, and place in the pieces of fish. Let them heat through on back of stove. Lift out fish on to very hot dish, pour sauce over, and place potato croquettes round, or nicely fried sippets of bread.

**Whitebait.** It is often said that only a really skilled cook can fry whitebait. Now this is great nonsense. By following a few simple rules *anyone* can prepare this delicious dish. First, after washing they *must* be most thoroughly dried in a cloth. Then toss on to another cloth which has flour thickly dusted over it. Toss about in this gently till coated with flour. Fry—not too many at a time—in a wire basket, and in a good depth of fat. Dish on a very hot plate, and send to table immediately with cut lemon and brown bread and butter. Do not shake over seasoning of salt and pepper until last moment. The art of whitebait cooking consists of speed. Quick drying, quick frying; one minute in pan is ample for whitebait.

## MEAT DISHES

**A Galantine of Beef.**  $\frac{3}{4}$  lb. lean steak,  $\frac{1}{2}$  lb. sausage meat (or sausages freed from their skins), 2 rashers bacon, 2 eggs, salt, a dash of cayenne, 1 cupful breadcrumbs, 1 teaspoonful minced parsley, and (if possible) 2 or 3 mushrooms. Mince steak and bacon, and mix with sausage meat, breadcrumbs, seasoning, onion, and parsley, also chopped mushrooms if available. Bind with the beaten eggs. Shape like a rolling-pin, tie in floured cloth, and boil gently for two and a half hours. Should be glazed when quite cold.

**Bacon.** Fat clear looking, lean firm. Never buy when yellow-greenish looking and greasy.

**Baked Sweetbreads.** Parboil the sweetbreads, cut in slices, and place on a greased tin in a brisk oven, baste well with butter and cook for 20 mins.

**Beef.** Lean and fat should not be too distinctly separated. Very yellow fat is not desirable, simply because it is wasteful in cooking. The beast has probably been fed on oil cake. A palish straw colour is best, and the lean should be a good deep red.

**Beef Collops.** Chop finely 1 lb. of lean raw beef (top side) and 2 oz. beef suet, add 1 finely chopped onion, 3 teaspoonfuls chopped parsley, salt and pepper to taste, and 1 beaten egg. Mix all stiffly and form into little round flat cakes. Put about 3 oz. of dripping into a frying pan, and when a blue smoke rises put in the cakes and fry a good brown on each side. Serve on a flattened heap of mashed potato, and with a good sauce round.

**Beef Milan.**  $1\frac{1}{2}$  lb. of leg of beef, 1 onion,  $\frac{1}{2}$  lb. tomatoes, 2 sticks macaroni, 1 sheep's kidney, pepper and salt. Cut up the kidney, beef, onion, and tomatoes, break up the macaroni, sprinkle the meat with flour, put all in a casserole, cover with water, put the lid on and cook in a moderate oven for 3 hours.

**Beef Pats.**  $\frac{1}{2}$  oz. flour, pinch of salt, 1 lb. minced beef, 1 oz. butter,  $\frac{1}{2}$  pint stock,  $\frac{1}{2}$  small onion grated, pepper, and browning. Sprinkle salt on the meat, and form into pats about the size of half a crown. Put butter into the saucepan, when hot drop in the meat pats, and brown quickly on each side. Place to one side. Add the flour to the butter, mix add the stock, onion, seasoning and browning. Put the pats into the sauce, cover, and simmer for 5 mins.

**Beef Scallops au Parmesan.** 1 heaped tablespoonful grated cheese (Parmesan is nicest), 1 heaped tablespoonful fine breadcrumbs,  $\frac{1}{2}$  lb. cold minced beef, 2 oz. butter or margarine, seasoning.

Melt butter, stir in beef, cheese, and seasoning. Fill some buttered scallop shells with the mixture, cover with crumbs and some of the grated cheese. Serve very hot.

**Beef Steak Pudding.**  $1\frac{1}{2}$  lb. steak,  $\frac{1}{2}$  lb. kidney, small piece onion,  $\frac{1}{2}$  pint stock, a little pepper, salt and flour. For the pastry, 6 oz. flour, pinch of baking-powder, 2 oz. suet chopped finely,  $\frac{1}{2}$  teacup water, and a small teaspoonful salt. Cut the steak into strips, and the kidney and any trimmings of fat from steak into small pieces. Dip each piece of steak into flour seasoned with salt and pepper. Put a piece of kidney and fat into each and roll up. Make a stiff paste by mixing the flour, suet, salt, and baking-powder thoroughly with a little water. Roll it out and line a buttered basin. Place in it the prepared meat with a little stock and onion. Trim the pastry round the edges of the basin. Roll these out and cover the top. Cover with a pudding cloth and place in boiling water. Boil for 4 hours, and serve on a hot dish.

**Belgrade Stew.** 1 lb. breast or shoulder of veal, 2 small onions, 1 dessertspoonful flour, dripping, 1 oz. grated cheese, 6 potatoes, 1 breakfast cup hot water, seasoning. Cut the meat in small pieces, chop the onion, roll the meat in flour and fry in smoking fat, add the water and simmer gently for 1 hour. Lay the halved potatoes on top of meat, sprinkle in the onion and cook for another hour. Serve with potatoes on top, sprinkle on the cheese, and brown in the oven.

**Boiled Calf's Head.**  $\frac{1}{2}$  a calf's head, 2 carrots, 1 small onion, a large pinch of mixed herbs, 1 pint parsley sauce (see page 138), 1 lemon, and seasoning. Fried rolls of bacon are a nice addition. After thoroughly washing head, soak in cold water for an hour. Place in saucepan and cover with water. Bring to boil, then salt water, and remove all

scum. Put in vegetables and herbs, and a good dust of pepper or half a dozen peppercorns. Simmer from 2 to 3 hours, according to size. The brain should always be removed when washing, soaked separately, and tied in a piece of muslin before boiling. When done remove head from saucepan, take out all the bones and the tongue. Put head on very hot dish, and *keep* hot whilst tongue is skinned and sliced, and brains are chopped. Now cover head with sauce, and place little piles of brain and tongue round, with quarters of lemon, and (if desired) rolls of crisply fried bacon.

**Boiled Mutton.** This is a most economical recipe, for it provides excellent mutton broth as well as a joint! 1 neck of mutton (this averages about 3 to  $3\frac{1}{2}$  lb.), 2 small onions, 1 turnip, 3 small carrots, 1 tablespoonful parsley (chopped), 2 oz. pearl barley, seasoning, 1 pint (or less) caper sauce—see page 137. Wash and dry meat, trim away a good deal of fat and remove any possible bone. Tie together with tape, and put into boiling water. Boil for about 10 mins., removing scum as it rises. Then simmer mutton quite gently for a couple of hours, having added the vegetables (sliced) and the barley (which must be *very* well washed and “blanched”—that is to say, brought to boiling point and strained before being added to mutton). When done put mutton on hot dish and cover with caper sauce. Taste broth, season more if necessary, and add chopped parsley just before serving.

**Boiled Toad in the Hole.** Cut 1 lb. of ox kidney in pieces about 2 in. square, and roll in salt and pepper. Put  $\frac{3}{4}$  lb. flour into a basin with 6 oz. chopped suet, make into a batter with 1 egg and milk, or water; stir in the kidney, and put in a well-greased basin. Tie down and boil quickly for 3 hours. Serve with brown gravy.

**Braised Steak.** Take  $1\frac{1}{2}$  lb. of steak,

leaving only a little of the fat, pour on enough water to come half-way over the steak. Sprinkle with finely minced shallot and chopped celery and  $\frac{1}{2}$  doz. young carrots, season. Cover the saucepan closely for  $1\frac{1}{2}$  hours, let it simmer gently, but never boil, dredge the vegetables with flour after the meat is taken from the saucepan, boil up and serve on top of the steak, and pour the gravy round.

**Bruges Rolls.** 1 lb. cold mutton (minced), 2 oz. cooked liver, 1 oz. flour, 1 onion, 1 oz. butter, seasoning. Allow a nice "chubby" shaped roll for each person. Cut off a fairly thick "lid" of crust, scoop out the crumb. Mince everything very finely. Melt butter and stir mixture over fire for 10 mins. Add tablespoonful of tomato sauce. Fill rolls with mixture, put on "lids," baste with a little gravy or butter, and bake crisp.

**Cold Beefsteak Pie.** 2 lb. stewing steak, 1 Spanish onion, plain pastry, 2 oz. bacon, 1 hard-boiled egg. Cut the meat into small cubes, chop the onion, and slice the egg. Simmer the meat and onion in a cupful of water gently, until the meat is tender. Line a piedish with thin pastry, and fill this with the meat after it has cooled. Add a large tablespoonful of the liquor. Cover with the egg, then with a thick crust. Make a hole in the centre of the latter, bake until the pastry is cooked. Turn the pie out only when it is quite cold.

**Cornish Pasties.** 3 oz. uncooked beef, 2 raw potatoes, 1 small onion, seasoning. Some "short" pastry. Dice meat, onion, and potato (onion should be *very* small). Mix with seasoning and a tablespoonful of water. Roll pastry and cut into rounds. Place some of the mixture on each. Fold over, and pinch edges. Place on a greased tin and bake in hot oven for a quarter of an hour. Lower heat and bake for another fifteen minutes.

**Creamed Sweetbreads.** 1 lb. sweet-

breads, 1 tablespoonful flour, 1 oz. butter or margarine, 1 breakfast cup milk, salt and pepper. Parboil the sweetbreads, and when cold break into small pieces, removing all membranes. Melt the butter in saucepan, rub in the flour, and gradually add the milk, stirring continually. When boiling and thickening, season well with salt and pepper, add the sweetbreads, and let them simmer until perfectly tender.

**Croquettes of Liver.** Stew  $\frac{1}{2}$  lb. liver gently for an hour, season with salt, a little lemon juice, and cayenne. Mince, add  $\frac{1}{2}$  lb. mashed potato, and bind all together with 1 beaten egg, form into croquettes, roll in egg and bread-crumbs, fry in hot fat, and serve with rolls of crisp bacon.

**Curried Beef or Mutton.** 1 lb. cooked meat, 1 oz. dripping, 1 teaspoonful flour, little lemon juice, 1 teaspoonful curry powder,  $\frac{2}{3}$  pint stock, seasoning, 1 small sharp apple and 1 onion. Chop apple and onion and fry lightly in dripping, add flour and curry powder, fry also. Stir in stock and boil up well. Cut meat into small pieces and put into sauce, let it get thoroughly hot without boiling. Add lemon juice and seasoning, and serve on a dish of boiled rice. N.B.—Add more curry powder if a hotter curry is liked.

**Cutlets Jardinière.** 4 or 5 trimmed cutlets, a small minced onion, a carrot, a turnip, a small piece of celery, a thin rasher of bacon, all cut in dice, seasoning of herbs, pepper and salt, a little flour, a pint of stock, 1 oz. of butter. Season the flour and dip cutlets in it. Melt butter, add bacon, and a teaspoonful of minced onion, and fry with the cutlets 3 or 4 mins. Butter a warm casserole, lay in half-diced vegetables, add cutlets and bacon, cover over with vegetables, and pour enough stock to well cover. Cook in a moderate oven 2 hours. Savoury and very nourishing.

**Dormers.**  $\frac{1}{2}$  lb. cold mutton, 2 oz. suet, 3 oz. boiled rice, 1 egg, bread-



crumbs, 2 oz. dripping, little gravy, salt and pepper. Chop the meat, suet, and rice finely; mix together, add the pepper and salt, and then roll into sausage shapes. Dip in the egg and breadcrumbs and fry in the dripping. Heat the gravy, and pour this over the dormers, when they are ready to serve.

**Dutch Shape.** Mince 1 lb. of cooked veal very finely, mix with  $\frac{1}{2}$  lb. breadcrumbs, the grated rind of  $\frac{1}{2}$  a lemon, 1 small teaspoon of mixed herbs, salt and pepper to taste. Mix all together with 1 egg, or 2 if very small. Press well into a basin to get the shape; turn out on to a baking tin carefully, put some butter, or pieces of dripping on top, and in the tin for basting. Cook for about 1 hour, basting 3 or 4 times at least. Serve with brown gravy.

**Exeter Stew with Savoury Balls.** 1 lb. gravy beef, 2 small onions,  $\frac{1}{2}$  teaspoon salt and a little pepper,  $\frac{1}{2}$  oz. dripping, 1 teaspoon flour, 1 pint cold water. Melt the dripping in saucepan, fry the onions slightly, sprinkle with flour and mix well, add water, salt, etc., and boil up. Wipe and cut meat into pieces, put into the saucepan and simmer very gently  $1\frac{1}{2}$  to 2 hours.

**Fricandeau.** 1 lb. steak,  $\frac{1}{4}$  lb. fat bacon, 2 small onions (or better still, a small handful of chives), 2 young carrots, 2 meat cubes, seasoning, 1 dessertspoonful of flour. Cut bacon into thin strips, and carefully lard steak with it; that is to say, cut small slits in steak and pull a strip of bacon through each, if you do not possess a larding needle. Fry steak carefully in a little dripping or bacon fat, first on the unlarded, then on the larded side. Dissolve the meat cubes in about  $\frac{1}{2}$  pint of water, thicken with flour, and boil for a couple of minutes, season, and remove from fire. Cut onions and carrots into thin slices. Place steak in pan with closely fitting lid, put vegetables on top, and gently pour over the thickened stock. Cook very

gently for an hour and a half, shaking now and then, but never lifting the lid. This is a delicious way of cooking steak, and well worth the slight trouble involved.

**Ham.** Test a ham as suggested for beef. If a skewer when inserted remains clean and has no unpleasant smell, the ham is in good condition.

**Ham Fritters.** Cut as many slices of ham as required, dust with cayenne pepper. Prepare a batter some hours before needed of 1 teacup milk, 1 egg, and 1 tablespoonful of flour. Beat the batter well before dipping the slices of ham in, then fry in boiling fat, drain, and serve on a hot dish with fried parsley.

**Haricot Mutton.**  $1\frac{1}{2}$  lb. middle of neck of mutton, 2 small carrots, 1 turnip, 1 or 2 onions, seasoning, 1 oz. flour,  $\frac{1}{2}$  oz. dripping, and 1 pint of water. Divide meat into nice chops and remove unnecessary fat. Make dripping hot in a saucepan and fry meat in it. Take out meat, add flour, and brown it, add liquid and boil up. Put in prepared vegetables cut into dice or rings, add meat and seasoning and simmer very gently for  $1\frac{1}{2}$  to 2 hours.

**Hashed Meat.** Slice the meat, trim off the brown edges, and boil the trimmings with the bones, a carrot cut in slices, a small bunch of thyme and parsley, 1 onion, salt, peppercorns, 2 cloves, and 1 pint of water or stock. When this is reduced to less than a pint, strain it, and take off fat. Thicken the liquid with flour, add salt and pepper, and boil for a few minutes. Lay in the meat and heat well, but do not allow to boil. Sippets of fried bread are a good addition placed round dish when serving.

**Heart's Delight.** Take some sheep or lambs' hearts, clean them, and put into boiling water, simmer for 20 mins. Take them out and stuff with veal stuffing. When cold enclose each in puff paste and bake until done, about

20 mins. N.B.—One heart for each person must be allowed.

**Irish Stew.** Peel and boil 6 large, or 12 small, onions, for a  $\frac{1}{2}$  of an hour, boil 3 lb. of peeled potatoes also. Cut a breast of mutton into *thick* slices, the onions *thinly*, and the potatoes *thick*. Put into a saucepan, first a layer of onions, next a layer of potatoes, and then a layer of meat, add salt and pepper, and continue to put them in till used up. Add  $\frac{1}{2}$  of a pint cold water, cover closely, and let it simmer slowly for 3 hours.

**Kidneys Maître d'Hôtel.** 4 sheep's kidneys, 1 oz. butter, 1 teaspoonful lemon juice, 1 teaspoonful parsley, salt, cayenne. Skin kidneys and cut in halves. Cook under gas grill or in hot oven for about 8 mins., turning at half time. Whilst cooking mix butter, lemon juice, parsley, salt and cayenne; make into eight little pats, and put in cold place. Dish kidneys on squares of toast quickly, and put a pat of the Maître d'Hôtel butter on each. N.B.—*Must be served very hot.*

**Lamb.** As mutton, but paler and more delicate looking. Never buy large lamb, it is "neither flesh, fowl, nor good red herring."

**Lamb Chop.** This is a nice way to cook a chop for an invalid: Place the chop in a colander and pour some boiling water over it. Place on grid-iron over clear fire, and cook in the usual manner. Turn with knife, and do not prick in any way. Serve with a nut of butter and a dust of pepper and salt.

**Lamb Collops.** A few thin slices of cold lamb, 1 teaspoonful mixed herbs, 2 minced onions, 2 oz. fat, 1 dessert-spoonful flour,  $\frac{1}{2}$  pint of gravy, 1 dessert-spoonful lemon juice, pepper and salt. Sprinkle the slices of meat with the pepper, salt, herbs, and the minced onions. Fry them in the fat, stir in the flour, and when it is nicely brown add the gravy and lemon juice.

Simmer very gently for five minutes and serve immediately.

**Lamb Left Overs.** This is a nice way to use up cold lamb: Chop lamb free of fat, as much as will fill 1 breakfast cup. Season with salt and pepper, and place in a buttered piedish with an equal quantity of boiled and seasoned macaroni broken in short lengths, beat up well 2 eggs, and add to 1 cup milk. Pour this on the macaroni and bake till firm in a slow oven.

**Lancashire Hot Pot.** 2 lb. neck of mutton, 3 lb. potatoes, and 3 large onions. Slice the potatoes, and put a layer in a hot pot dish, then a layer of sliced onions, then mutton cut in small chops, salt and pepper, and finish with a layer of potatoes. Add  $1\frac{1}{2}$  pints of stock or water, cover and bake for 3 to 4 hours.

**Liver and Bacon.**  $\frac{1}{2}$  lb. liver (calf's is best),  $\frac{1}{2}$  lb. of bacon, flour, seasoning, and (if bacon is lean) a little bacon fat or beef dripping. Fry the rashers just a little, remove from pan. Cut liver in slices after washing, coat with seasoned flour, and fry. When nearly done put back bacon to finish. Place on very hot dish and keep hot. Sprinkle some flour into pan, brown, add a little water or milk, boil up, and strain over liver.

**Meat Pudding à la Française.** 2 oz. suet,  $\frac{3}{4}$  lb. cold meat, 2 oz. bread-crumbs soaked in boiling milk, 2 eggs, 1 onion, pepper and salt to season, 1 teaspoonful parsley, gravy. Hard boil the eggs and cut them into slices, mince the meat, onion, suet, and parsley, and soak the breadcrumbs in boiling milk, season, and mix all the ingredients well together. Bake in a basin for 1 hour. Turn out and serve with brown gravy. Mince Pies and Mincemeat, see page 123.

**Mock Jugged Hare.** 2 lb. leg of beef, 1 large onion stuck with 6 cloves, 6 peppercorns, salt,  $1\frac{1}{2}$  tablespoonfuls of flour, small pinch of mixed herbs. Cut beef into 2 in. pieces, and roll each in

flour, just cover with water, and add onion (with cloves), herbs, peppercorns, and salt. Simmer *very* slowly for 3 hours, keeping closely covered. Take out onion and peppercorns, then remove meat to a hot dish with slice. Boil up gravy for a minute or two to reduce. Pour over meat, and serve with mealy potatoes and red currant jelly.

**Mock Meat Pie.** Soak 1 pint of haricot beans overnight in boiling water, simmer until tender, strain. Chop finely 1 large onion and  $\frac{1}{2}$  lb. bacon. Lay this in the bottom of a piedish, adding a halfcupful of water. Place the beans on top, sprinkling a little chopped parsley over, and seasoning to taste. Cover the whole with a good suet crust, and bake in the oven till nice and brown. Serve with tomato sauce.

**Mock Venison.** Get a small loin of lamb, bone it carefully, mix together a little brown sugar and black pepper, and rub it into the part from which the bones were cut. Moisten with a very little port wine and leave it for a day. Make a paste of flour and water, roll the loin into a meat shape, cover with the paste, put thick buttered paper outside this, and bake for 2 hours in a quick oven.

**Moulded Beef.** 2 lb. shin of beef,  $\frac{1}{2}$  lb. breadcrumbs, seasoning to taste,  $\frac{1}{2}$  lb. of ham or bacon, 2 eggs. Put the meat through the mincer, and mix with the crumbs and seasoning. Add the eggs beaten, and if the paste is still a bit dry, add a little stock or water. Press into a plain mould, and steam for four hours. Turn out, and press between boards, until cold. Slice thinly to serve.

**Moulded Beef.** 1 lb. rump steak,  $\frac{1}{2}$  lb. bacon,  $\frac{1}{2}$  lb. breadcrumbs, and 2 eggs. Mince or chop finely the meat, mix all together, and season rather highly; then pour in the well beaten eggs. Stir the whole thoroughly. Place the mixture in a 3 lb. jam jar,

press it down, then steam slowly for 3 hours. Do not let the water go off the boil. Turn the mixture out of the jar, roll it, and press it between two boards. When cold and set, it can be cut into thin slices.

**Mutton.** Mutton is paler and more finely grained than beef. The fat should be white and rather hard. Do not buy very lean mutton—it will certainly be tough.

**Oxtail Romaine.** 1 oxtail, 1 onion, 2 oz. macaroni, and some water. Wash and joint oxtail, setting aside the larger pieces for stock. Brown the smaller joints in fat, with one onion, and stew gently for 2 hours. Add 2 oz. macaroni, broken in short lengths, and cook for another hour, seasoning to taste.

**Piece Pie.** Grease a piedish and put in a layer of cold veal, another of cold sliced potatoes, a slice or two of cold bacon, a layer of hard-boiled eggs. Fill the dish up, cover with potato cut small, pour in a gill of milk in which a meat cube has been melted, add one dessertspoonful Yorkshire relish, and bake in a hot oven for half an hour.

**Pork.** Should only be eaten from September to April really, and never in full summer. Skin should be smooth and clean looking, fat white, and with no spots, lean a delicate pink.

**Potato Rissoles.**  $\frac{1}{2}$  lb. cooked meat minced,  $\frac{1}{2}$  lb. potatoes, seasoning, 1 chopped onion,  $\frac{1}{2}$  oz. dripping,  $\frac{1}{2}$  oz. flour, 1 gill stock, egg and breadcrumbs. Melt dripping in saucepan, fry the onions, add flour, brown it and pour in stock. Stir meat and potatoes into this and season, spread on a plate to cool. Form into balls, dip into egg and breadcrumbs, and fry in hot fat until a golden-brown.

**Poverty Goose.**  $\frac{1}{2}$  lb. liver, 1 onion, 1 lb. potatoes, 2 teaspoonfuls flour,  $\frac{1}{2}$  teaspoonful powdered sage, salt and pepper. Wash, wipe and slice the liver, put the flour and seasonings on a plate, dip in slices of liver and place

the slices in layers in a greased piedish. Parboil the onion, mince it, mix it with the sage, and sprinkle between the layers of liver, pouring in sufficient water to come half-way up the dish. Parboil the potatoes, cut them in slices, place them over the top of the liver to form a crust, and bake for 1 hour.

**Rissoles.**  $\frac{1}{2}$  lb. minced beef (cooked),  $\frac{1}{2}$  lb. "short" pastry,  $\frac{1}{2}$  pint brown sauce (see page 136), seasoning,  $\frac{1}{2}$  small onion, a dash of nutmeg. Chop parsley and onion very fine and add to minced meat. Stir into sauce (it is possible, if meat is dry, that a little more will be necessary). Mix, and turn on to flat dish to cool. Shape into cork-shaped pieces, dip in milk and "medium" oatmeal, and fry in very hot fat, or bake in hot oven on greased tin. N.B.—The perfect rissole has a crisp outer shell and an almost creamy interior.

**Roast Beef and Yorkshire Pudding.** Scrape, and wipe joint thoroughly over with cloth damped with vinegar. Put in a baking dish in a hot oven. Lower temperature after first five minutes. Baste frequently. Time required is about 15 mins. to each pound and 15 over. When ready to dish up put joint on oven shelf in another baking pan. Pour off a little of the fat from the gravy, add a very little water or stock, rub round pan with flat of spoon to get all the thick browned gravy, boil up, and put into sauceboat. For the Yorkshire Pudding take 4 tablespoonfuls flour,  $\frac{1}{2}$  pint milk, 1 egg, salt-spoonful of salt, 1 oz. beef dripping. Mix batter as early in the day as possible—batter improves by keeping. Beat for at least 5 mins. Beat again before pouring into tin, in which the dripping must be sizzling hot. Serve horseradish sauce.

**Saturday Pie.** An economical way of using up the end of a joint is to take all the meat from the bone, mince finely, and place in a piedish. To this

add a little gravy or stock, salt and pepper to taste, and a dash of sauce. Cover this with a layer of fried onions, and then a layer of tomatoes. Have ready some mashed potato for the top, spread over with a fork, and place in hot oven for 20 mins. until it is nice and brown.

**Sausage and Mashed Potatoes.** 1 lb. pork sausages, 1 lb. potatoes, 1 gill milk, knob of butter or margarine, seasoning. Wash, dry, and prick sausages. Place them in a pan with a little boiling fat. Fry till crisp and nicely brown. N.B.—After the first minute or two they should cook slowly. Mash potatoes very smooth, add butter, salt and pepper, and beat well. Turn out in mound on centre of dish, and arrange sausages round.

**Sausage and Tomato Pie.** 1 lb. sausages, 4 tomatoes,  $\frac{1}{2}$  pint white sauce, and some mashed potatoes. Skin the sausages and cut up, slice the tomatoes. Place them in alternate layers in a greased piedish, sprinkle with salt and pepper and a few drops of vinegar, cover with mashed potatoes, brush with milk, and bake an hour in a moderate oven.

**Sausage Pudding.**  $\frac{1}{2}$  lb. sausage meat, 1  $\frac{1}{2}$  lb. potatoes. Boil the potatoes and mash them through a sieve, add to them a teacupful of milk, a tablespoonful of melted butter, half a teaspoonful of salt, and enough flour to bind the whole to a paste dry enough to handle. Put this paste on a floured board, and roll it out into a long sheet, just as if you were making a roly-poly pudding. Spread the sausage meat on it, adding a little mustard, and, if you like, a little grated onion. Roll it up just like a roly-poly, put it on a greased baking-tin, brush with melted butter, and bake in a moderate oven for three-quarters of an hour. Serve hot, slicing rather thickly.

**Savoury Balls.**  $\frac{1}{2}$  lb. flour, pinch baking powder,  $\frac{1}{2}$  teaspoonful salt and pepper, a little chopped parsley, 2 oz.



chopped suet, little mixed herbs, milk, or egg to bind. Mix all ingredients together and make to a stiff paste. Divide into a dozen pieces and make each into a ball. Roll lightly in flour and put into the stew and cook for  $\frac{1}{2}$  of an hour.

**Scotch Brawn.** Boil an ox cheek and 2 calves' feet very slowly till the meat comes off the bones. Remove the meat carefully from the bones, chop fine, season with pepper, salt and allspice to taste. Mix with a little of the stock and press into a mould. This is exceedingly nourishing, and very good served with salad.

**Scotch Mince.** 1 lb. or  $1\frac{1}{2}$  lb. of cold beef, minced,  $\frac{1}{2}$  a small onion,  $\frac{3}{4}$  of a pint of milk, 2 meat cubes, 1 tablespoonful flour, 1 tablespoonful Yorkshire relish. Dissolve cubes in milk on side of stove. Mix flour with a little cold milk. Drop onion (whole) into milk and bring to boil, stir in flour and simmer for five minutes, stirring all the time. Remove from fire, add about a saltspoonful of salt and 1 tablespoonful Yorkshire relish. Take out onion, and stir in mince. Be very careful that mince is not allowed even to reach simmering point.

**Scotch Sheep's Pluck.** Wash a sheep's pluck in salt and water, remove the liver, and put the heart and lights on with cold water, and cook till tender. Slice the heart, cut up the lights, add chopped onion, a rasher or two of bacon, and seasoning, add some of the liquor thickened with 2 tablespoonfuls flour or fine oatmeal, and stew slowly for 30 mins. The liver may either be added, or sliced, seasoned and fried with onions as a separate dish.

**Sheep's Tongue Shape.** Boil 4 sheeps' tongues for 2 hours, then skin, cut up small, and sprinkle with salt and pepper. Arrange in a mould, pour over some of the skimmed liquor, and leave till next day.

**Shepherd's Pie.**  $\frac{1}{2}$  lb. minced cold

beef,  $\frac{1}{2}$  an onion (also minced),  $\frac{1}{2}$  pint stock thickened with a heaped teaspoonful of flour (two meat cubes will make this if no stock is handy), 1 lb. potatoes, a knob of butter or margarine, and a little milk, seasoning. Put the meat and onion in a piedish with seasoning. Mash potatoes very smoothly with butter and milk. Cover meat with them, and rough up with fork round edges. Bake till nicely browned.

**Skirt and Cowheel.** Cut up a heel and 1 lb. of skirt, and place in a saucepan with 1 carrot, 1 turnip, 2 onions, 1 small stick of celery, 1 bayleaf, peppercorns, allspice, salt, and 1 quart water. Bring to the boil, skim, and simmer gently on a cool part of the stove for 4 hours.

**Skirt and Dumplings.** 1 lb. skirt,  $\frac{1}{2}$  lb. ox kidney, 1 tablespoon flour, dripping, and ketchup, 1 onion sliced, 3 gills water, and 2 meat cubes. Skin and slice the skirt, wash and slice the kidney. Melt the fat and put in the meat to brown well, remove the kidney, brown the onion, and dredge in flour, slowly add water, then kidney and skirt, season, cook gently for half an hour, then add dumplings, ketchup, and meat cubes. The dumplings are made by mixing a stiff dough of  $\frac{1}{2}$  lb. flour, 2 oz. minced suet, a pinch of baking-powder, and a little salt and pepper, with about a gill of water.

**Sportsman's Marinaded Beef.** 4 lb. top side, 1 gill vinegar, 2 oz. flour, 1 tablespoonful mixed herbs, seasoning, and 1 teaspoonful spice. Put beef into a deep bowl, and pour the vinegar over, sprinkle it thickly with salt and pepper, the herbs, and a large pinch of spice. Turn it in the marinade each day for five or six days. Melt 1 oz. of dripping in a stewpan, stir in 2 oz. flour, and  $1\frac{1}{2}$  pints of hot water, boil up, add the marinade and the beef, and stew all gently with the cover on the saucepan for three hours. Take out the beef, drain it, and let it get

cold. Carve thinly and serve with salad.

**Steak à la Sheridan.** 1 lb. rump steak, 1 small onion, 1 oz. butter, 2 oz. small mushrooms, and bread-crumbs. Wash the mushrooms, peel the onion, and chop both very finely. Melt the butter in a small saucepan and fry the onion and mushroom in it for 5 mins. Then stir in a  $\frac{1}{2}$  of a salt-spoonful of salt, a good sprinkling of pepper, and 3 dessertspoonfuls of fine breadcrumbs. Mix well and leave until cold. Put this mixture on the steak, fold over and secure with string. Cook under gas grill for 15 mins., turning it every 3 or 4 mins. Serve with fried potatoes.

**Steak and Kidney Pie.** 1 $\frac{1}{2}$  lb. steak, 6 oz. kidney, 4 oz. mushrooms, 1 oz. butter, 2 hard-boiled eggs, 1 table-spoonful flour, 1 small teaspoonful mixed herbs, a good seasoning of pepper and salt, a few spoonfuls of light broth, and short crust made with 1 lb. flour,  $\frac{1}{2}$  lb. margarine, 1 egg, and enough water to make a dry crumbly crust. Cut mushrooms in pieces, toss with butter 3 or 4 mins. over gentle heat, and turn all on plate to cool. Mix flour and seasonings, cut steak in thin strips, dip in mixture and roll up. Pack the pie-dish with closely set little rolls of meat, with pieces of kidney and mushroom in between, adding a very little broth and a few slices of egg. Arrange the rest of the eggs just inside the edge of the dish and build the meat well up round the centre "gravy cup." Edge dish as usual with a band of pastry, roll out the cover, not too thin, and ornament it with pastry leaves, besides making a decorated edge to the pie. Bake in rather a sharp oven until the crust has "set," then reduce the heat, cover pie with buttered paper, and leave to cook slowly in a moderate oven about 1 $\frac{1}{2}$  hours. A little time before it is done, brush over the top with a beaten egg (or a little hot milk) to glaze it,

and slip back into the oven without its protecting papers.

**Steamed Lamb Cutlet.** 1 lamb cutlet (all fat removed), 1 gill of white sauce, 1 egg, capers or chopped parsley. Steam cutlet, whisk egg very thoroughly and add to sauce at boiling point, stir all one way, but do not boil or egg will curdle. Season and carefully mask cutlet with it. Decorate with capers or finely chopped parsley. Serve a mealy potato with this, and place any sauce left over in a wee jug.

**Stewed Calf's Brain.** Calf's brain,  $\frac{1}{2}$  oz. flour,  $\frac{1}{2}$  oz. margarine, 1 breakfast cup of milk, 2 small onions grated,  $\frac{1}{2}$  teaspoonful chopped parsley, 1 table-spoonful lemon juice, yolks of 2 eggs. The brain should be parboiled, and, when cold, veined, and cut into small pieces. Melt margarine in saucepan, add the flour, and stir till smooth, gradually adding the milk. When smooth and boiling add the salt, onion, parsley, lemon juice, and brains. Reheat it, and when boiling remove from fire, stir in the yolks of eggs and serve at once.

**Stewed Lamb Chops.** 6 small lean lamb chops, 1 carrot, 1 onion, 1 turnip, a gill of green peas, 1 teaspoonful of flour, 1 table-spoonful milk, seasoning of pepper and salt. Trim the chops, leaving scarcely any fat on them, and put them in a stewpan with the carrot, turnip and onion cut in small pieces, add the peas. Add a good seasoning of pepper and salt, put in just enough water to cover, and simmer gently for  $\frac{1}{2}$  of an hour if the chops are quite small, allow one hour for large chops. Put the chops on a hot dish, arrange them round a border of mashed potatoes. Skim off any fat from the gravy, mix the flour with the milk, stir it into the gravy, and stir whilst it boils for 4 mins. Make very hot, turn it into the centre of the wall of mashed potatoes and serve.

**Stuffed Breast of Lamb.** Choose a lean breast of lamb, remove the bones,

and wipe it over with a little vinegar and water. Now prepare the veal seasoning; 2 oz. breadcrumbs, 1 oz. suet, pepper and salt, 1 dessertspoonful chopped parsley,  $\frac{1}{2}$  teaspoonful sweet herbs,  $\frac{1}{4}$  a (chopped) lemon rind and 1 egg to bind. Mix well and spread over the breast, which should weigh about 2 $\frac{1}{2}$  lb. Roll up and skewer, and bake in a fairly hot oven about 1 $\frac{1}{2}$  hours.

**Stuffed Leg of Pork.** Do not score skin, but loosen it over the top of leg and insert seasoning of finely chopped sage and onion, with a dash of pepper and salt. Bind skin firmly in place and cover with greased paper. Pork must be thoroughly cooked, so allow 25 mins. for every lb. and 25 mins. over.

**Stuffed Pig's Feet.** 2 pig's feet,  $\frac{1}{2}$  lb. sausage meat, 1 onion, 1 teaspoonful chopped parsley, 1 egg, breadcrumbs. Clean the feet and put them on with cold salted water and bring to the boil. Drain again, and boil till soft, chop the onion and fry in dripping, add the sausage meat and parsley and mix together. Bone and halve the feet, and fill the openings with mixture. Brush with egg, roll in breadcrumbs. Place on a greased tin and bake for half an hour.

**Stuffed Shoulder of Mutton.** Bone a shoulder of mutton, and fill the space with sage and onion stuffing, fasten with skewers and string, and bake for 1 $\frac{1}{2}$  to 2 hours, according to size of joint. Serve with thick gravy.

**Tasty Lunch for Two.** Take 2 pork chops 1 in. in thickness, and lay them in a small baking tin, slice 3 tomatoes, 2 apples, and 2 onions, strew them round and over the chops, sprinkle with pepper and salt, pour over about  $\frac{1}{2}$  cup of cold water. Place a flat tin on top, and cook in hot oven on second shelf for about 1 $\frac{1}{2}$  hours.

**To Cook an Ox Tongue.** A tongue should be placed in a large saucepan of rapidly boiling water and set in a cool

part where it will merely simmer until the root feels tender. Allow half an hour for each pound, and an hour extra. When done, put into cold water for a few minutes, when it will skin easily. Roll the tip round the root and wedge tightly into a large round tin. Take  $\frac{1}{2}$  pint of the liquor,  $\frac{1}{2}$  pint of vinegar,  $\frac{1}{2}$  oz. of gelatine dissolved in water, and 1 finely chopped onion. Boil for 5 mins., strain, and pour over tongue. Cover with a board, place irons on top, and leave till next day.

**To Keep Meat in Hot Weather.** If not to be used as soon as it comes from the butcher, hang, if possible, and protect from flies. If top side, or any part that cannot be hung, raise from dish with grid or crossed forks. Never allow meat to stand in blood or gravy. In very hot weather it is a good plan to wipe meat over with vinegar directly it arrives, and place in a very hot oven for 10 or 15 mins., finishing cooking when desired.

**Tripe à la Crème.** Cut up 1 lb. cooked tripe into small squares. Melt 1 oz. of butter or dripping, and put in tripe, stir gently and fry for 5 mins., then cover and keep warm. Make the sauce with 1 oz. margarine, 1 large tablespoonful flour, a dash of nutmeg and cayenne, add 1 breakfast cup of milk, and stir to a smooth sauce, and cook for 3 mins. Drain the tripe, add to sauce, and serve with toast.

**Tripe Pie.** This is a good way to serve tripe: Stew 1 $\frac{1}{2}$  lb. well, and leave it in the liquid it was boiled in to jelly. Line the inside of a piedish with pastry, put a slice of tender steak or a little uncooked ham at the bottom of the dish, and put the tripe over with the jellied gravy. Season with salt and pepper, and a little Yorkshire relish, and put pats of butter on the tripe, pour in 2 or 3 spoonfuls of brown gravy. Cover the whole with a crust. When the pastry is done, the pie is ready for the table.

**Veal.** Needs the same care as pork.

It should look dry. Damp-looking veal should never be bought, or large veal either. Fat white and rather hard. Lean close in texture and rather pink.

**Veal and Ham Pie.** 1 lb. veal (fillet is really most economical, as well as nicest),  $\frac{1}{2}$  lb. bacon,  $\frac{1}{2}$  teaspoonful lemon peel (grated), pinch thyme, 2 hard-boiled eggs, seasoning, 1 lb. puff or short paste. Simmer veal in carefully salted water (just to cover) until really tender. Cut into thin slices, dust each with seasoning mixed with lemon peel and herbs, and roll up. Arrange rolls in piedish with bacon cut into small pieces, and sliced eggs. Reduce the stock from veal and pour into piedish. Cover with pastry. Decorate edges and in centre make a rose. Bake for about  $1\frac{1}{2}$  hours. Lift up rose, and fill up piedish with stock. Very good *hot*, but much better *cold*, when contents will be a solid jelly.

**Veal Cutlets à la Russe.** 6 or 8 small ovals of veal cutlet, 2 oz. of lean cooked bacon, a seasoning of sweet herbs, salt and pepper,  $\frac{1}{2}$  teaspoonful of minced onion, egg, and fresh white breadcrumbs, frying fat. Chop bacon finely, mix with breadcrumbs and seasonings, egg over cutlets and cover well with mixture, leave a little time to set. Fry a golden colour, starting the cutlets in very hot fat, and cooking them gently as soon as their little crumb cases are firm. Drain well, and serve in a hot dish, with Russian sauce poured around them.

**Veal Cutlets with Tomatoes.** 1 lb. of veal cutlet, not too thick, 1 rasher of bacon, 1 oz. of butter,  $\frac{1}{2}$  pint of stock,  $\frac{1}{2}$  lb. tomatoes, 1 tablespoonful tomato sauce, 1 teaspoonful flour, a little browning. Trim the veal into neat ovals, melt butter, add bacon cut in dice, and fry veal very slowly 5 or 6 mins. Take out, and also bacon dice, and cut up tomatoes and cook gently a few minutes. Mix tomato sauce with flour, add to tomatoes and simmer until

thickened, strain the sauce into a warm butter casserole, turn over cutlets in it so that they are well covered, and cook in moderate oven about  $1\frac{1}{2}$  hours. Colour lightly with browning if too pale.

**Veal in Aspic.** 1 knuckle of veal, 4 thin slices of cold ham, 1 cupful of cooked green peas, gelatine. Wash the veal, and put into a saucepan with enough cold water to cover. Bring the water gradually to the boil, then add a teaspoonful of salt and 2 blades of mace. Simmer gently for about 3 hours. When cooked slice the veal thinly and arrange it in a well-rinsed mould, putting the ham and a few peas in alternate layers. Use the liquor in which the veal was stewed to make jelly, and pour this, warm, over the meat. Set in a very cold place to chill. While the veal is simmering, skim it occasionally to get liquor clear. Sliced hard-boiled eggs may be added to the mould if liked. N.B.—The veal broth jellies easily.

**Veal Loaf.**  $\frac{1}{2}$  lb. stewing steak,  $\frac{1}{2}$  lb. veal, small stale loaf, 1 onion, 1 large egg, small teaspoonful of chopped parsley, and generous seasonings. Soak the loaf in water till well softened. Chop up the meat very finely, and grate the onion. Squeeze the water from the bread, and beat up the latter with a fork, taking care to leave no lumps. Add the meat, onion, parsley, and seasonings, and lastly the egg. Work these ingredients into a firm paste, stirring thoroughly. Shape into a flat loaf, place on a baking tin and bake from  $1\frac{1}{2}$  hours to  $1\frac{3}{4}$  hours. Serve this in slices, with a nicely dressed salad.

**When Buying Meat.** When meat is good there is no disagreeable smell. To be sure of its condition, push in a skewer close to the bone, and if the skewer smells sweet you are safe. Good meat is firm in texture. If you press it the impression disappears quickly.



## GAME AND POULTRY

**Game.** Just for a month or so every year, in November usually, game becomes almost cheap, and it is worth while to watch the shops and buy when you can. Young birds for roasting; old ones for braising, or pies. What is nicer than a perfectly roasted pheasant, or partridge, served with the crispest of "leaf" potatoes, really good bread sauce, and a little piping hot, clear gravy?

**To Roast a Game Bird.** Set the bird in a baking tin and cover the breast with a buttered paper, and have some dripping in with it. Bake in a moderately hot oven, basting often, and a few minutes before the bird is done remove the paper, increase heat of oven, and, basting very frequently, cook until the bird is a light golden-brown. Do not over cook or the best of birds will be dry and tasteless. Remove skewers and trussing strings (skewers slip out easily if bird is sufficiently cooked, but if skewers stick, and any red gravy flows, the bird is not done and must be replaced in the oven for a few minutes), and dish on an oval of well-made toast cut to size. Send clear gravy and bread sauce separately to table with it, and very crisp and dry "leaf" potatoes. A pheasant takes about 45 mins., according to size. Partridge about 25 mins.

**American Fried Chicken.** Joint a chicken, rub each piece with butter, place on a buttered tin in a good oven to get thoroughly heated through. Then plunge into boiling fat and fry brown.

**Boiled Turkey.** A small plump hen turkey, water or stock. Tie slices of lemon on breast and cover with greaseproof paper. Secure with tape. Put bird in pot and cover with water or stock. Cook gently, allowing  $\frac{1}{2}$  of an hour for each 1 lb., and extra  $\frac{1}{4}$  or 20 mins. Remove paper, lemon,

skewers and string. Place on hot dish and pour over some celery sauce. Boiled tongue or ham should be served with boiled turkey, and plenty of the celery sauce. See page 137.

**Chicken Creams.** Pound and pass through a sieve  $\frac{1}{2}$  lb. cold chicken and 3 oz. ham, add 1 oz. melted butter, 2 well beaten eggs,  $\frac{1}{2}$  pint of milk and seasoning. Mix thoroughly, pour into a buttered mould, cover the top, and steam for 30 mins.

**Deville Rabbit.** Brush the joints of any cold cooked rabbit with a mixture of melted butter, salt, pepper, made mustard, and cayenne, and then cover with fine breadcrumbs, preferably brown. Place these on a tin with a quantity of good dripping, and bake for ten minutes in a quick oven, basting well. Serve with tomato sauce.

**Force-meat Balls.** The liver finely chopped, 2 tablespoonfuls of breadcrumbs, 1 tablespoonful chopped suet, a pinch of grated lemon peel, 1 teaspoonful of chopped parsley,  $\frac{1}{2}$  teaspoonful lemon thyme, 1 egg, grate of nutmeg. Bind with egg and form into small balls.

**Fried Rabbit.** Use only the back and legs of young rabbits. Joint and simmer in milk and water with 1 onion and 1 blade of mace, for  $\frac{3}{4}$  hour. Drain, roll in egg, flour, and breadcrumbs, and fry crisp and brown. Serve on mashed potatoes and accompanied by rolls of bacon and a white sauce.

**Game Pie.** A pheasant (old bird),  $\frac{1}{2}$  of a lb. of veal cutlet,  $\frac{1}{2}$  lb. fat bacon,  $\frac{1}{2}$  lb. calf's liver, a good seasoning of sweet herbs, pepper and salt, a little stock, puff, or short pastry crust made with 1 lb. of flour,  $\frac{1}{2}$  lb. margarine and lard,  $\frac{1}{2}$  teaspoonful salt and 1  $\frac{1}{2}$  gill of water to mix. Cut the bacon and liver in dice and fry together very gently about 10 mins.; let cool a little and pass all through the mincer, add a seasoning of pepper and salt, leave

until cold. Butter a piedish, spread a layer of the liver force-meat at the bottom, then fill the dish with the birds cut into small joints and dipped in seasoning, with small pieces of veal and knobs of force-meat, pack closely, build into a nice dome shape, pour in a little stock, and cover with crust, ornamenting the top with a wreath of pastry leaves, and working up the edges well. Bake in a good oven about 2 hours, reducing the heat after the crust is coloured, and protecting the pie with buttered paper. Whilst the pie is cooking, boil down the carcase of the bird in a little stock, and a short time before the pie is done, pour the game gravy through a funnel into the pie; brush the top with a beaten egg, set back into the oven to glaze, and cool pie carefully in a dry, warmish place. Serve cold, garnished with parsley. *Pies need very careful cooling in winter, or the pastry will be toughened.*

**Jugged Hare.** 1 hare, 1 lb. steak, 1 fairly large onion stuck with 6 cloves, teaspoonful of mixed herbs, 2 oz. butter, 2 oz. flour, a thin strip of lemon peel, seasoning, force-meat balls, and enough stock or water to cover hare. Skin, and clean, and wipe hare carefully. Joint neatly, dip joints into seasoned flour, and fry till well browned. Place hare in a casserole, or large jar, add steak cut in small pieces, onion, with cloves, herbs, lemon rind, and a little more seasoning. Just cover with water or stock, and fix lid tightly. Cook gently in a moderate oven for about 3½ hours. An hour before dishing up add the force-meat balls, and (if possible) a couple of glasses of port wine. Remove onion before serving.

**Little Venison Cutlets.** Cut several neat cutlets from a neck of venison, and fry for ten minutes, then add ½ pint of good gravy or stock, 1 teaspoonful of vinegar, pepper and salt, and 1 oz. butter rolled in flour. Cook

gently for 20 mins., dish round a pile of French beans, and strain the gravy over.

**Poulet Marengo.** 1 fowl, 1 pint tomato sauce (see page 138), 1 small onion, a bunch of herbs, and seasoning. This is a simple way of cooking this delicious dish, and it is quite as good to eat as the very elaborate original *recipé*. Wipe out a fowl prepared for roasting carefully. Into the crop put the onion and the small bunch of herbs (both quite minute in quantity). A lump of bacon fat may also be added with advantage. Wrap breast in buttered paper until ½ hour before serving, then brown well with flour. After dishing up pour over the boiling hot tomato sauce.

**Rabbit Pie.** 1 rabbit, ½ lb. bacon, 2 hard boiled eggs, 1 tiny onion, ½ teaspoonful mixed herbs, seasoning, 1 tablespoonful flour, ½ pint stock (about), pastry. Cut rabbit into joints, dip in seasoned flour, and fry nicely in some hot dripping. Place in a piedish with slices of eggs and strips of bacon. Sprinkle in more seasoning and herbs. Pour in stock. Cover with pastry and bake for about 2 hours. Do not forget to leave hole in pastry (as in all meat pies) to allow steam to escape.

**Rabbit Ragout.** A young rabbit, 1 tablespoonful olive oil, 1 tablespoonful butter, a small sprig of thyme, parsley, and a bayleaf tied together, 3 tablespoonfuls tomato purée, ½ pint brown sauce, 12 mushrooms, fried croutons of bread, salt and pepper, ½ clove of garlic. Cut the rabbit into neat joints of even size, wipe each with damp cloth, and season. Put the oil and butter into a saucepan, when hot put in the pieces of rabbit, and fry them long enough slightly to brown. Add the bunch of herbs and garlic, blend both in the fat, pour off the fat, and add the tomato purée, brown sauce and mushrooms. Cook all gently for about 40 mins., remove the

herbs, dish up on croutons of fried bread, and pour the sauce over.

**Rabbit Spatch Cock.** Split a small young rabbit its entire length after washing, brush it over with egg, season, and cover with breadcrumbs. Place on a baking tin with a generous supply of dripping on top, bake in a good oven till a golden-brown, baste frequently, and serve with a nice brown gravy.

**Roast Duck (with sage and onion stuffing).** 1 duck,  $\frac{1}{2}$  lb. onions,  $\frac{1}{2}$  lb. breadcrumbs, 1 teaspoonful powdered sage, seasoning, 1 egg, or a little milk. Stuff duck with sage and onion stuffing made thus—boil onions until tender in rather a lot of salted water. Drain very thoroughly, chop them, and add rest of ingredients. Bind with egg or milk. Bake duck from  $1\frac{1}{2}$  to 2 hours—until very thoroughly done. Flour and brown attractively before serving. For the gravy stew the giblets in stock with a bayleaf and plenty of seasoning. Apple sauce (see page 136) should be served with roast duck.

**Roast Grouse.** A nut of butter rolled in a pinch of salt and pepper should be placed inside each bird after careful wiping out. A piece of bacon fat and, if possible, a couple of vine leaves should be tied over the breast of each bird. Baste often. Remove bacon just before serving, and brown slightly. Serve with bread sauce.

**Roast Guinea Fowl.** Prepare the bird in the usual way. Place slices of fat bacon on the breast, and bake on a greased tin, basting frequently. It will require from  $\frac{3}{4}$  to 1 hour in a good oven. A few minutes before serving, remove the bacon, dredge the bird lightly with flour to make it frothy, and serve with brown gravy and bread sauce.

**Roast Partridge.** These must be trussed like a fowl, placed on a baking tin with some dripping, or bacon fat, and cooked in a hot oven, basting frequently. Serve with fried breadcrumbs and bread sauce.

**Roast Pigeons.** Tie squares of bacon fat over the breasts with thread. Baste often and cook for about  $\frac{1}{2}$  hour. Dish up on squares of toast, and serve bread sauce (see page 136) and brown gravy with the pigeons.

**Roast Turkey.** Stuff with sausage meat, or a mixture of sausage meat and veal stuffing is often liked. Put in tin with some dripping (bacon fat is excellent) in hot oven, but after  $\frac{1}{2}$  of an hour lower heat and cook as slowly as possible, basting often and protecting breast with buttered paper. Brown up at the last, and serve with gravy, bread sauce, boiled bacon or ham, and with plenty of "midget" sausages round the turkey. Roast Goose (see page 123).

**Roast Wild Duck.** 1 wild duck, 1 lemon and the juice of another, juice of 1 orange, 1 gill brown sauce (if possible!), 1 glass of port wine, a little watercress. Place duck in a tin with some dripping, smear a little over bird, dredge with flour, and cook till nicely brown. N.B.—Some epicures declare wild duck should be eaten *very* underdone, but most people prefer a less revolting spectacle! Cut lemon and watercress should be used as garnish, and orange salad can be served with it. To the brown sauce add the lemon and orange juice, boil up, strain, and, if permitted, add the port.

**Salmi of Pheasant.** 1 pheasant (an old one will do),  $\frac{1}{2}$  lb. bacon, 1 onion, 1 carrot, a head of celery, seasoning of herbs, pepper, salt,  $1\frac{1}{2}$  pints stock, 1 oz. flour, a little browning, 1 oz. of butter. Melt the butter, add the bacon and onion, cut in dice, and fry slowly; cut up the pheasant into small thick slices and nice little joints, and fry them also, shaking the saucepan well; add the vegetables cut small, and seasoning, and enough stock to cover, and simmer very gently about  $1\frac{1}{2}$  hours. Take out the pieces of pheasant and keep hot. Strain the stock into a fresh saucepan and boil quickly to reduce, mix the

flour with a spoonful or two of cold stock, add the reduced sauce to it and boil quickly until it lightly coats the spoon. Pile the pieces of pheasant high in a hot dish, sauce over gently, arrange the vegetables, etc., in small bunches round, and serve.

When Buying Poultry remember that if the bird is *young* the breast bone will be soft, the legs smooth, the beak brittle. The breast should be plump and the flesh firm. Do not, however, despise *old* birds; these are often great bargains, and, properly cooked, can be delicious.

### PASTRY HINTS AND RECIPÉS

Six "Special" Pastry Hints. In making flaky or puff pastry be careful that the fold is always on the same side. If it is not the pastry will rise in an ugly and uneven manner. If the oven is not hot enough the pastry will not rise at all. Always rub in fat with tips of fingers, and as quickly and lightly as possible. Make pastry in the coldest place you can find. A marble or slate pastry "board" is ideal. Cool pastry in a warm place. This sounds like a joke, but is a most serious truth. Pastry taken from the oven to a cold larder will be tough.

"Biscuit" Crust.  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. margarine, yolk of 1 egg, pinch of salt, 1 tablespoonful of sugar, water. Rub margarine into flour with finger tips, add the powdered sugar, mix with yolk (well beaten), and add just as much water as will enable you to knead smoothly. Roll out thinly and use for tarts, etc.

"Economical" Puff Paste.  $\frac{1}{2}$  lb. flour, 6 oz. margarine, a pinch of salt, 2 teaspoonfuls of lemon juice, some cold water. Sieve salt and flour on to board (use marble slab if you can acquire one!), make a well in centre of flour and put in water and lemon juice, just enough to make a smooth paste. Knead well. Cut margarine into small

pieces like filbert nuts, roll each in flour. Roll out paste, put pieces of margarine on fold in three, then roll into thinnish strip. Flour slightly and again fold in three, again press edges together. Turn fold towards right hand. Do this till you have given five rolls and five folds. Then roll out to size required.

Flaky Crust.  $\frac{1}{2}$  lb. flour, pinch of salt, 6 oz. margarine and lard, and 1 gill of water to mix. Mix salt and flour together, put margarine and lard on plate, and divide into 3 portions, rub one-third into the flour, and mix into an elastic paste with water. Turn out on to a well-floured board and roll. Put one portion of fat on pastry in little heaps, fold pastry over, keeping edges even. Turn pastry so that rough edges are towards worker. Close edges with rolling-pin and roll out again; repeat this two or three times, rolling pastry rather thin each time. Flaky pastry can be made 24 hours before required, but should be kept in a cool place. No baking powder is necessary, as a large proportion of fat is used. It should be baked for 30 to 35 mins.

Short Pastry.  $\frac{1}{2}$  lb. flour, pinch of salt, 1 teaspoonful baking-powder, 4 oz. (together) of margarine and lard, 1 gill cold water to mix. Mix flour, salt and baking powder together, rub the lard and margarine into the flour with the tips of the fingers until it looks like fine breadcrumbs. Mix to a stiff paste with as little water as possible. Flour board and rolling-pin, turn out pastry and roll it to the size required. The pastry should go into a quick oven as soon as it is made.

### PUDDINGS, TARTS, AND ALL KINDS OF EXCELLENT AND ECONOMIC SWEETS.

An Old Family Recipé for Christmas Pudding. 2 lb. raisins, 1 lb. sultanas,  $1\frac{1}{2}$  lb. currants,  $\frac{1}{2}$  lb. peel,  $1\frac{1}{2}$  lb. suet



2 lb. breadcrumbs,  $\frac{1}{2}$  lb. flour, 1 lemon grated and juice, 1 lb. brown sugar, 2 oz. mixed spice, 7 eggs,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  breakfast cup of whisky. Boil this pudding for 9 hours without stopping.

**Albany Pudding.** Mix together 2 oz. each flour, breadcrumbs, sugar, currants, suet, and apple, add 1 beaten egg in 2 tablespoonfuls of milk. Pour into a greased mould and boil for two hours.

**Apple Pudding (Suet Pastry).**  $\frac{1}{2}$  lb. flour, 4 oz. suet,  $\frac{1}{2}$  teaspoonful baking powder, 4 or 5 large apples, 3 oz. castor sugar, and a pinch of salt. Prepare fruit and cut into pieces. Shred and chop suet very finely, and mix all together. Make into a paste and put on to a floured board. Cut off one-third of pastry for the top and roll out rest to line basin. Grease the basin, fit in pastry and fill with fruit, add the sugar, and a little water. Damp edge of pastry, roll out piece for top, and fit it on. Flour a cloth and tie over pudding securely. Put into boiling water and keep boiling for 2 hours. This pudding may be covered with greased paper and steamed for 3 hours.

**Apple and Tapioca Pudding.** Peel 1 lb. green apples, cut in quarters and take out the cores. Soak 2 oz. of tapioca in cold water in a piedish, and let it stand for 1 hour or more. Put the apple in the dish with tapioca, and sugar to sweeten, and fill up the dish with water. A small piece of butter may be added. Put in the oven and cook for 30 mins. until it is a pale golden-brown.

**Apricot Pudding.**  $\frac{1}{2}$  a tin of apricots, 2 sponge cakes, 2 eggs, 1 teacupful milk. Cut apricots in halves, soak sponge cakes in the syrup, mix together and add eggs beaten with a small cupful of milk, and pour mixture in a buttered piedish. Bake in a moderate oven about  $\frac{1}{2}$  hour until firm.

**Autumn Pudding.** Take a small deep piedish, put in a layer of ripe

blackberries, sprinkle with castor sugar, a layer of apricot jam, then slices of apple cut in thin rings, continue this until the dish is full. Cover with good pastry, bake until brown, and serve hot or cold; a little cream or condensed milk improves this pudding.

**Banana Pudding.** 4 large bananas, juice and grated peel of  $\frac{1}{2}$  a lemon, 1 tablespoonful castor sugar, and the yolks of 2 eggs. Mash the bananas quite smoothly, whip the whites of the eggs to a stiff froth, and cut the whites into the mixture with the blade of a large knife. Well butter a piedish, and strew with sifted cake-crumbs, pour the mixture over, stand in a tin of cold water, and bake in a moderate oven until set.

**Blackberry Fool.** 1 lb. blackberries, 6 oz. sugar,  $\frac{1}{2}$  pint of water,  $\frac{1}{2}$  pint thick custard, a few drops of cochineal if needed. Stew the fruit, sugar, and water together gently until fruit is very tender, and press through a sieve whilst hot. Let the blackberry pulp get as cold as possible. Gradually add it to the custard, which must also be quite cold, and whisk the fool all the time as you do so. Serve in a glass dish, with pastry or sponge fingers.

**Blackberry Mould.** 2 oz. tapioca, 1 pint of water, 1 lb. blackberries, 5 oz. sugar. Soak the tapioca in the water 12 hours, then put it into a saucepan and simmer gently for about  $\frac{1}{2}$  hour. Have ready the blackberries, stewed with the sugar and 1 spoonful of water until rich and tender; mix the fruit and tapioca well together, pour into a wetted mould.

**Blackberry Roll.**  $\frac{1}{2}$  lb. blackberries,  $\frac{1}{2}$  lb. apples passed through mincer, 6 oz. sugar, 1 large spoonful apricot jam, short crust. Simmer the blackberries with the apple, sugar, and a spoonful water until they are a thick marmalade, and let cool a little. Roll out crust spread with apricot jam, and then a thick layer of the blackberries; roll

up, press edges well together, and bake in a good oven about  $\frac{3}{4}$  hour.

**Blackberry Short "Cake."** Blackberries make an excellent short cake pudding. Stew them with plenty of sugar and a quarter their weight of mixed apples, until as thick as jam. Use as a "filling" for a pastry or sponge sandwich, with whipped cream on top.

**Bread and Butter Pudding.** Thin slices of bread and butter, 2 oz. sultanas, 2 eggs, 3 oz. castor sugar,  $1\frac{1}{2}$  pints milk, and a little nutmeg. Butter a deep piedish, put the milk on to boil and beat the eggs well; when the milk nearly boils pour it on to the eggs. Spread the bread and butter, and sprinkle the sultanas and sugar over. Pour on the custard, and place little pats of butter on the top. Bake in a moderate oven. It will take about 45 minutes.

**Brownny Pudding.**  $\frac{1}{2}$  lb. stale brown bread grated,  $\frac{1}{2}$  lb. currants,  $\frac{1}{2}$  lb. shredded suet;  $\frac{1}{2}$  lb. sugar, and a  $\frac{1}{4}$  of a nutmeg. Mix with 2 eggs and  $1\frac{1}{2}$  pints of milk. Boil in a basin for 3 hours.

**Caramel Pudding.**  $\frac{1}{2}$  lb. bread, 2 eggs, 2 oz. sultanas,  $\frac{3}{4}$  pint milk, 2 oz. peel, 2 oz. castor sugar, 2 oz. loaf sugar, juice and rind of 1 lemon. Cut bread into squares, melt loaf sugar in a saucepan and allow to brown, add milk and stir until it becomes a chocolate colour. Strain on to bread, cover with a plate and stand for 10 mins. Prepare sultanas and peel, add grated lemon rind, beat eggs, and add all ingredients to the bread. Put into greased mould, and steam for  $1\frac{1}{2}$  hours. Serve with custard sauce.

**Chocolate Pudding.** 4 sponge cakes, 2 eggs, 2 tablespoonfuls grated chocolate, 3 oz. castor sugar,  $\frac{1}{2}$  pint of milk. Whisk egg yolks and milk together and mix in powdered chocolate smoothly, slice sponge cakes, lay in buttered piedish, and pour chocolate mixture over; let stand a little, bake slowly until firm,

whisk egg whites to a very stiff froth, softly stir in sugar, arrange rockily on pudding, and slip in rather fast oven until lightly browned. Christmas Cake, Chocolate Butter Icing and Cream Filling (see pages 124 and 125).

**Coffee Pudding.** Beat 2 oz. butter to a cream, add little by little the yolks of 2 eggs, 2 oz. castor sugar, and 4 tablespoonfuls of strong coffee, making a smooth paste. Take a small mould, arrange at the bottom some slices of sponge cake, then a layer of mixture, more sponge cake, until mould is full. Let it stand some hours in a cool place. Turn out and cover with whipped cream or condensed milk.

**Come Again Pudding.**  $\frac{1}{2}$  lb. bread-crumbs,  $\frac{1}{2}$  lb. ground rice,  $\frac{1}{2}$  lb. sultanas,  $\frac{1}{2}$  lb. suet, 1 teaspoonful baking powder, 1 cup milk, sugar to taste, a pinch mixed spice, and a little chopped lemon peel. Mix all together and boil for 2 hours.

**Creamy Rice Pudding.** 2 tablespoonfuls rice, 2 tablespoonfuls of Demerara sugar, 1 pint of milk, a pat of butter, a little grated lemon peel, and a little nutmeg. Put rice in dish and cover with boiling water, and leave to simmer on top of the stove. Then add the milk, a pat of butter, grated lemon peel, and a little nutmeg on the top. Bring to the boil on the top of the stove, and then place it in the oven and cook slowly for 2 hours.

**Currant Pudding.** 4 oz. sugar, 4 oz. currants, 2 oz. butter, 2 eggs,  $\frac{1}{2}$  gill water,  $\frac{1}{2}$  lb. short crust pastry. Put the water, sugar and butter into a stewpan, and cook for a few minutes, beat up well and stir in the beaten eggs, add the currants and pour into a buttered piedish edged with a neat border of pastry, bake for 20 mins. in a moderate oven. Serve hot or cold.

**Dainty Pudding.** 1 cupful flour,  $1\frac{1}{2}$  oz. margarine, a pinch of salt, 1 tablespoonful sugar, 1 tablespoonful raspberry jam. Mix well together, then add 1 small teaspoonful of carbonate

of soda in a cup of warm water, stir all together and turn into a well-greased basin with a little jam at bottom, and steam for  $1\frac{1}{2}$  hours.

**Devon Pudding.** Take 3 apples, pare, core and slice them, 2 tablespoonfuls sugar,  $\frac{1}{2}$  teacupful sago, and a little grated nutmeg. Mix thoroughly and put in a buttered basin. Pour over them enough boiling milk nearly to fill the basin, put a little butter on the top, and bake in a moderate oven for  $1\frac{1}{2}$  hours.

**Egyptian Pudding.** 6 oz. brown breadcrumbs, 4 oz. suet, 3 oz. flour, 1 tablespoonful sugar, 1 tablespoonful syrup, 1 teaspoonful ginger,  $\frac{1}{2}$  teaspoonful soda, 1 egg, 1 gill milk, and 2 oz. sultanas. Mix well and steam for 3 hours.

**Eton Pudding.** Take 4 oz. flour, 3 oz. sugar, 2 oz. butter, 2 eggs, 1 teaspoonful baking powder, and milk. Cream butter and sugar together until thick and smooth, and add each egg separately. Beat well, then stir in flour and baking powder as lightly as possible, adding milk gradually until mixture drops readily from spoon. Pour into well-buttered mould, steam for about 1 hour, and serve with jam sauce.

**Family Pudding.** 6 oz. flour, 6 oz. suet, 6 oz. stoned raisins, 4 oz. golden syrup,  $\frac{1}{2}$  pint milk. Prepare the suet and raisins, mix the syrup with the milk, then thoroughly mix all the dry ingredients with the flour, binding them together with the syrup and milk. Butter a basin, pour in the mixture, tie a floured cloth over it and boil for 4 hours.

**Fig Pudding.** 6 oz. flour, 2 oz. breadcrumbs, 4 oz. suet,  $\frac{1}{2}$  teaspoonful baking powder, 3 oz. sugar, 4 oz. figs, a little nutmeg, and grated lemon rind, a pinch of salt, 1 egg, and milk to mix. Put flour, breadcrumbs, suet and baking powder in basin, grate the suet finely with the breadcrumbs, and add the nutmeg, lemon rind and sugar. Chop figs. Beat up the eggs well with

the milk, and add to the dry ingredients. Cover with greased paper and steam for 3 hours.

**Gingerbread Pudding.** Mix 6 tablespoonfuls breadcrumbs, 3 oz. flour, 4 oz. chopped suet, 1 teaspoonful ground ginger, and baking powder, with  $\frac{1}{2}$  a teacupful of treacle dissolved in 1 pint of milk. Steam for 3 hours.

**Golden Pudding.**  $\frac{1}{2}$  lb. golden syrup, heat in a basin and mix in with it  $\frac{1}{2}$  lb. flour, 6 oz. suet, 2 oz. sugar, 1 teaspoonful ground ginger, 1 teaspoonful cinnamon, 1 teaspoonful allspice, 1 teaspoonful carbonate of soda, beat up 2 eggs with a teacupful of milk and mix all together. Pour into a buttered mould and boil for 2 hours.

**Honeycomb Pudding.**  $\frac{1}{2}$  oz. gelatine, 1 pint milk, 3 oz. loaf sugar, 3 eggs, 1 lemon. Soak the gelatine in milk for 2 hours, add the sugar and yolks of eggs well beaten, and the grated lemon rind, stir gently in a lined saucepan over the fire, and allow it to boil for 3 mins., add white of eggs beaten to a stiff froth, and also juice of lemon, stir well, but do not boil again. Pour into wet mould and allow it to set.

**Hospitality Pudding.** Mix together 6 oz. breadcrumbs, 3 oz. sugar, 3 oz. finely chopped suet. Put  $\frac{1}{2}$  a pint of milk in a saucepan and let it come to boiling point. Pour it over the breadcrumbs, let all soak for 10 mins. Cut up in small pieces 2 oz. peel, add this to the ingredients in the bowl, add also  $\frac{1}{2}$  a teaspoonful of vanilla, and the yolks of 2 eggs which have been beaten until frothy. Whisk the 2 whites until stiff. Stir them lightly into the mixture, turn into a well-buttered basin, cover with buttered paper, and steam for 3 hours. Serve with boiled custard.

**Jam Pudding.**  $\frac{1}{2}$  lb. margarine,  $\frac{1}{2}$  lb. self-raising flour, a small cup of castor sugar, 2 oz. raspberry jam. Rub the margarine into the flour, add the sugar, beat up the 2 eggs and stir into

the flour. Mix well. Take a pudding basin and grease it well, then spread in jam, pour the mixture in to three parts fill the basin. Steam for 2 hours. Serve with cream or custard.

**Lemon Pie.** 1 tablespoonful corn-flour,  $1\frac{1}{2}$  gills of milk, 2 lemons, 1 egg, 2 tablespoonfuls sugar, some short pastry. Line a tin plate or shallow piedish with pastry, decorate the edges. Mix the cornflour with the milk and bring to the boil, when cold add the sugar and the beaten yolks of the eggs, the grated rind and juice of the lemons, and pour the mixture into the prepared plate. Bake in a moderate oven, and just before it is done pile the stiffly whisked whites of eggs on the top; sprinkle with sugar and return to oven to crisp and brown.

**Marie Pudding.**  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. finely chopped suet,  $\frac{1}{2}$  teaspoonful salt, 1 teaspoonful baking powder. Mix to a dry dough with cold water. Roll out into an oblong square about  $\frac{1}{2}$  in. in thickness. For the mixture to spread over take 1 good-sized apple, peeled and chopped up finely. Put into a basin and add 2 large tablespoonfuls of golden syrup, the juice of 1 lemon, 1 tablespoonful of sugar, 2 tablespoonfuls of currants, and 2 tablespoonfuls of white breadcrumbs. Mix all together, and spread over the pastry, leaving  $\frac{1}{2}$  in. free round the ledge. Moisten this with cold water and roll up, pressing the edges together. Flour a pudding cloth and fold the roll in it. Plunge into a saucepan of boiling water and boil 3 hours.

**Marmalade Roll.**  $\frac{1}{2}$  lb. flour, pinch of salt, 2 teaspoonfuls baking powder,  $\frac{1}{2}$  lb. suet, 6 tablespoonfuls marmalade. Shred and chop the suet and mix with the flour, add the baking powder and salt, mix to a stiff paste with cold water, put on to a floured board and roll out, spread with marmalade, wet round the edges and roll over. Tie into floured cloth rather tightly, and steam for 2 hours.

**Monks' Joy.** Boil 1 quart of milk with 1 oz. gelatine, previously soaked in a little cold milk, and 4 oz. loaf sugar, pour it very gradually over the beaten yolks of 3 eggs, and when nearly cold pour it into a mould. Serve with the following sauce:—Put 4 oz. sugar into a teacup and squeeze over it the juice of 2 lemons, place in a warm place to dissolve, and pour round the pudding when cold.

**Nutty Pudding.** 3 oz. desiccated coconut, 4 oz. sugar, and  $2\frac{1}{2}$  teacupfuls of breadcrumbs. Mix together well in a large piedish with  $1\frac{1}{2}$  pints of milk. Beat up 2 eggs and mix again. Bake till brown.

**Orange Dumplings.** Mix together 3 cupfuls of breadcrumbs,  $\frac{1}{2}$  a cupful of melted margarine,  $\frac{2}{3}$  of a cup of sugar, a pinch of salt, a heaping tablespoonful of flour, and grated rind of 1 large orange. Moisten with 2 eggs well beaten and the juice of the orange, stir well, and pour into little buttered cups. Steam for 45 mins. Serve with sweet sauce.

**Pineapple Pudding.** Soak a cupful of breadcrumbs in boiling milk until soft, and mix in 1 beaten egg, 1 oz. each of butter and sugar. Open a tin of pineapple, put the chunks into a piedish and sprinkle with sugar, put the soaked bread over them. Bake in the oven for 1 hour.

**Plain Apple Charlotte.** 1 lb. apples, 4 oz. suet, 6 oz. breadcrumbs, 4 oz. sugar, and 1 grated rind of a lemon. Wipe and peel the apples, and cut into thin slices, chop the suet very finely, and also the breadcrumbs. Well grease a fireproof dish, and put the apples, suet, and breadcrumbs in alternate layers, over which sprinkle the grated lemon rind and the sugar. The breadcrumbs must finish on the top. Place a few pats of butter on the top, and bake in a moderate oven for  $1\frac{1}{2}$  hours.

**Plum and Sago Pudding.** Wash and



put into a large piedish 2 cupfuls of fine sago with plenty of water, and let it swell in a slow oven. Stir frequently, and when about half cooked add 1 lb. of fresh plums, a pinch of salt, and 3 or 4 dessertspoonfuls of sugar, cook until the plums are soft. More water must be added if it boils down.

**Poor Knights.** 1 cupful condensed milk, a few drops of vanilla flavouring, 4 or 5 lumps of sugar, some even sized slips of bread  $\frac{1}{2}$  in. thick, a spoonful raspberry jam, a little sifted sugar, 1 oz. butter. Make milk flavouring and sugar very hot, have neat oblongs of bread, tiny sandwich size, in a deep plate, and lightly soak in flavoured milk; do not make very moist or they will break. Melt butter and fry "breads" quickly a pale golden-brown; sandwich two together with jam, pile in a hot dish as you do them, sift sugar thickly on, and serve.

**Preserved Ginger Pudding.** Make as Sponge Pudding, but add 3 oz. of preserved ginger chopped very finely. Put mixture into a buttered basin and steam for 2 hours. Serve with custard sauce. A little cooking sherry in the sauce is a great addition to this pudding.

**Prune Pudding.**  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. breadcrumbs,  $\frac{1}{2}$  lb. suet, 6 oz. prunes, 6 oz. sugar, and a little grated nutmeg. Mix these ingredients thoroughly together, stone and cut the prunes into small pieces. Butter a basin and add a well beaten egg and a teacupful of milk. Steam for 3 $\frac{1}{2}$  hours. If liked, the kernels may be blanched and stuck in the pudding.

**Queen of Puddings.**  $\frac{1}{2}$  lb. breadcrumbs, 1 pint milk, 2 eggs, 1 tablespoonful of sugar, grated rind of 1 lemon, or a few drips of vanilla essence, 2 oz. angelica, and 2 oz. glacé cherries, 3 tablespoonfuls raspberry jam. Boil milk and pour on breadcrumbs, allow to soak for 10 mins. Beat yolks of eggs and add to

the crumbs, also the flavouring, pour into greased piedish and bake till set, about 30 to 40 mins. Remove from oven, and spread with jam which has been slightly heated, beat whites very stiffly and pile on top of pudding. Put into moderate oven again for 15 to 20 mins., or until a pale brown colour. Take out and when cold decorate the top with glacé cherries cut in halves and the angelica cut into leaves, sprinkle sugar lightly over, and it is ready to serve.

**Raspberry Jam Pudding.**  $\frac{1}{2}$  lb. raspberry jam, 1 lb. cooking apples, a few slices of fresh bread and butter. Butter a plain oval or round cake mould, line bottom and sides with thinly cut bread and butter. Pare, core, and slice apples. Put a little jam in mould, then a layer of sliced apples, covered with a thin slice of bread spread with jam; continue layers of apples and "raspberry bread" until mould is full. Bake in a good oven about 1 $\frac{1}{2}$  hours. The pudding should be rosy through, turn out cautiously and serve.

**Red Rose Shape.**  $\frac{1}{2}$  lb. tapioca,  $\frac{1}{2}$  pint cold water, the rind and juice of  $\frac{1}{2}$  a lemon, 6 tablespoonfuls red currant jelly, and 2 eggs. Soak the tapioca in the water together with the rind thinly peeled, and juice of the lemon, for 2 hours. Remove the rind and simmer the tapioca till clear, then mix with it 6 tablespoonfuls of red currant jelly, let it simmer 20 mins. Pour into a glass mould, and when quite cold and stiff into a glass dish. Beat the whites of the eggs to a stiff froth, flavour with lemon juice and sweeten. Pile on shape when you are ready to send it to table.

**Sago Mould.** Soak 5 oz. sago in a pint of cold water for 4 hours, drain off any water that remains, pour over 1 $\frac{1}{2}$  pints of boiling milk, add sugar to taste, and a little flavouring essence, boil up the mixture, and cook gently till the sago is done and all the milk

absorbed. Pour into a wet mould to set, and serve with jam or stewed fruit.

**Semolina Pudding.** Put  $1\frac{1}{2}$  pints of milk into a saucepan and bring to boiling point, shake in 4 tablespoonfuls of semolina, adding sugar to taste; keep on stirring for 15 mins. Take from fire and allow to cool a little, then put in 2 beaten eggs, a few sultanas, and a little grated lemon rind. Turn into a wetted mould and serve cold with some sweet sauce.

**Simplon Pudding.** 4 oz. margarine, 4 tablespoonfuls flour, 2 tablespoonfuls sugar, 1 teaspoonful baking powder, 2 eggs, and a little strawberry jam and milk. Cream the margarine and sugar, stir the eggs in gradually, sift in the flour, add 1 tablespoonful of milk, and the baking powder. Grease a mould, put 1 heaped tablespoonful jam in the bottom, pour in the mixture, cover and steam for 2 hours.

**Small Family Christmas Pudding.** 1 lb. moist sugar, 1 lb. prepared suet, 1 lb. sultanas, 1 lb. raisins halved, 1 lb. currants,  $\frac{1}{2}$  lb. candied peel very fine, 1 lb. flour, 1 lb. breadcrumbs, grated rind of 1 lemon, 6 eggs, 1 teaspoonful mixed spice, 1 wineglassful of spirits,  $\frac{1}{2}$  pint of milk or more, small teaspoonful salt. Boil this pudding for 7 or 8 hours without stopping.

**Special Apple Tart.** Take  $1\frac{1}{2}$  lb. cooking apples,  $\frac{1}{2}$  lb. sugar, cook the apples as for apple sauce, adding 2 cloves if liked. Keep 2 good-sized apples and cut into very thin slices, drop into a basin of cold water to keep their colour. Make a very thin pastry tart case, and spread the cooked apple over it, lay the cut slices all over the tart evenly and bake a golden-brown. Before baking the tart sprinkle castor sugar over the uncooked apple, and when tart is done have ready some red currant jelly made hot in a saucepan, and brush all over tart. Can be served either hot or cold.

**Sponge Pudding.**  $\frac{1}{2}$  lb. red jam, 2 eggs,  $\frac{1}{2}$  lb. flour, 2 oz. sugar, 2 oz. margarine, 2 teaspoonfuls of baking powder, 2 tablespoonfuls of water. Cream margarine and sugar together, and mix in eggs. Sift baking powder with flour and add gradually to egg mixture with the water. Beat well. Pour into greased dish or basin. Bake in a fairly hot oven about  $\frac{1}{2}$  hour. Heat jam and spread over top of pudding after it is turned out.

**Steamed Custard Pudding.** 2 new laid eggs,  $\frac{1}{2}$  pint milk, 1 dessertspoonful sugar, and vanilla flavouring. Beat the eggs well, and mix with sugar and milk, pour into a buttered basin and cover with buttered paper. Steam gently for about 20 mins. till just set, allow to stand for a few minutes and then turn out.

**Sum Pudding.** One breakfastcupful of each of the following:—Suet, flour, sugar, breadcrumbs, raisins and currants, milk. Mix all the dry ingredients together, pour in the milk, and stir well. Put into a greased basin and boil 4 or 5 hours. If served with sauce it is greatly improved.

**Sweet Yorkshire Pudding.** 1 egg,  $\frac{1}{2}$  pint of milk, 4 oz. flour, a pinch of salt, 2 oz. of seeded raisins, and dripping to grease tin. Mix the flour and salt together, make a well in the flour, break the egg into it, and add half the milk gradually and smoothly to the flour. Beat the batter and add the rest of the milk, and put in the cut up raisins and a little sugar. Let stand for  $\frac{1}{2}$  hour. Pour 2 or 3 spoonfuls of hot fat into a tin, and pour in the batter and bake quickly for about  $\frac{3}{4}$  of an hour.

**Treacle and Lemon Roll.** Make some pastry of  $\frac{1}{2}$  lb. flour and  $\frac{1}{2}$  lb. suet, and about 1 gill of water to mix, roll out and spread over it a layer of breadcrumbs, the grated rind and juice of 1 lemon, and a layer of golden syrup. Roll up, tie in floured cloth, and boil for 2  $\frac{1}{2}$  hours.

**Wells Pudding.** Mix 4 tablespoonfuls of cornflour with cold water, stir into it 1 pint of boiling water, then add the whites of 3 eggs beaten to a stiff froth and 2 oz. sugar. Put into a mould, and steam for 30 mins. For the sauce beat the yolks of the 3 eggs into  $\frac{1}{2}$  pint of cold milk, and stir one way over fire until it thickens, but do not let it boil. Sweeten with a tablespoonful of sugar and flavour with a few drops of vanilla essence.

### A FEW "PARTY" SWEETS

**Apple Custard Tart.** 1 lb. apples, weighed after paring and coring, 6 oz. sugar,  $\frac{1}{2}$  pint water, 2 eggs, a baked flan case (plain pastry case). Boil apples, water, and sugar together to a smooth marmalade, let cool a little, then gradually add the beaten and strained eggs, stir over a gentle heat until the mixture thickens, but it must not boil; fill the flan cases and bake in a gentle oven about 15 mins. until set, and very lightly brown. Sift sugar on and serve.

**Banana and Apricot Flan.** 4 sound ripe bananas, 2 tablespoonfuls apricot jam, a cooked tart case of light pastry, a little sifted sugar. Just warm the pastry case, spread with jam, peel bananas and slice each lengthwise, press them lightly on jam in close rays from centre to form a wheel, sift some white sugar on them and bake the flan a few minutes to blend the flavours, but do not let it colour. Serve at once.

**Bavarian Strawberry Cream.** 1 lb. strawberries, 5 oz. loaf sugar, 1 oz. gelatine,  $\frac{1}{2}$  pint of water, a few drops of cochineal,  $\frac{1}{2}$  pint of cream. Soak gelatine in water a few minutes, hull fruit, add it, with sugar, to gelatine, and simmer all a few minutes over gentle heat, pressing strawberries a little against sides of saucepan; strain through a sieve in which a muslin has been laid, and set it aside to get

cool. As soon as it is a light jelly, whip cream to a stiff froth, and add jelly a spoonful at a time, beat until light and spongy, heighten colour with cochineal, and pour cream into wetted mould.

**Blackberry Charlotte.** 1 lb. blackberries,  $\frac{1}{2}$  lb. apples,  $\frac{1}{2}$  lb. sugar, 2 or 3 spoonfuls of apricot jam, some slices of bread spread with fresh butter, 1 cupful water. Pare, core and slice apples put them with blackberries, sugar and water, and simmer slowly until there is plenty of juice. Butter a basin or plain mould, and line the sides with neat strips of bread spread first with butter, and then with apricot jam. Cut a neat piece of bread and butter to shape of bottom of mould and spread extra liberally with jam; put in the hot fruit a spoonful at a time, with just a middle slice of jam-spread bread, and fill right up with fruit and syrup; cover over with a thinnish slice of plain bread, and bake about 40 mins. in a good oven. Let it stand for 1 min., turn out carefully on a hot dish and serve. Devonshire cream is perfect with this.

**Blackberry Compote.** 1 lb. blackberries, 1 lb. apples,  $\frac{1}{2}$  lb. sugar, 1 pint of water, a squeeze of lemon juice. Boil sugar and water together 4 or 5 mins., add apples, pared, cored and quartered, and simmer gently 20 to 30 mins., strain juice into a fresh saucepan, let boil, then slip in blackberries and let simmer slowly until fruit is tender, but not broken; turn fruit only into a basin, reduce syrup by quick boiling for a few minutes, add lemon juice, and pour over blackberries. Serve very cold, in a glass dish.

**Caramel Custard.** 1 pint milk, 3 eggs, 1 oz. sugar,  $\frac{1}{2}$  gill water, a few drips of vanilla, 12 lumps of sugar. Put the water and lump sugar into a saucepan and boil till it turns dark brown (be careful not to burn). Make a mould quite warm, pour the caramel into it

and turn round and round until mould is coated. Put milk into saucepan in which caramel was made, add 1 oz. sugar and bring to boil, pour on well beaten eggs, and add vanilla. Pour into coated mould, and bake very slowly in a moderate oven. It is best to stand custard in dish of water to avoid danger of boiling. Turn out and serve. Nicest cold.

Charlotte Russe.  $\frac{1}{2}$  oz. of gelatine, 3 eggs, 4 oz. castor sugar, 1 pint of milk,  $\frac{1}{2}$  pint cream, and some sponge fingers, vanilla flavouring. Soak the gelatine in a breakfast cup of cold milk for about 15 mins., beat the yolks of the eggs and sugar together, and put into a double saucepan with the remaining milk, stir over the fire until it begins to thicken (but do not let it boil), then add the gelatine, stir till dissolved and strain into a large basin, then put into a cold place, and when it begins to cool and set add the whisked whites of the eggs, flavouring and whipped cream, and when beginning to set pour into a mould previously lined with the sponge fingers. The sponge fingers should be trimmed evenly, so that they may fit closely in the mould. Set aside to cool, then turn out. N.B. Be sure that custard is cool before adding the cream and whites of eggs to it. Chestnut Mousse (see page 124).

Compote of Raspberries. 1 lb. raspberries, 6 oz. sugar,  $\frac{1}{2}$  pint water. Simmer the sugar and water 5 mins., slip in the raspberries, and let them simmer until syrup is rich and thick. Turn into a bowl and leave to cool.

Cup Puddings. 2 eggs, and their weight in margarine, sugar, and flour. A pinch of salt. Jam—or, better still, raspberry or red-currant jelly. Cream butter with sugar. Add flour (sift well first) and eggs, alternately, beating well all the time. Bake in small greased cups, or dariole moulds. Melt jam or jelly by standing jar in saucepan of boiling water. Pour round

puddings after they are turned out. Try honey instead of jam!

Gateau de Riz.  $\frac{1}{2}$  pint of milk, 2 oz. sugar, 2 oz. rice,  $\frac{1}{2}$  oz. gelatine, a few spoonfuls of lemon jelly, 1 gill cream, 1 oz. blanched and shredded almonds. Cook rice till quite soft very slowly in the milk, adding a little more if necessary. When almost cold, add the sugar, the gelatine (dissolved) and the whipped cream. Place a layer of lemon jelly previously in a cake tin, and put in almonds in a pretty pattern. When set, grease sides of tin with a very little oil, and put in rice mixture. Turn out, and serve when quite set.

Gooseberry Fool. 1 lb. gooseberries,  $\frac{1}{2}$  pint boiled custard,  $\frac{1}{2}$  lb. sugar. If possible, add a little cream. Stew gooseberries in water till very soft and "squished." Rub through a sieve, sweeten, and mix with custard. Put into a glass dish, and if you have cream whip it, and place over in rocky heaps.

Hedgehog. 2 lb. good cooking apples,  $\frac{1}{2}$  lb. sugar, 4 oz. almonds,  $\frac{1}{2}$  pint cream or very thick custard, 2 oz. gelatine. Peel, core, and thinly slice apples. Add sugar, and very slowly cook in oven for 3 hours, or at side of fire. Stir in gelatine (dissolved in a little water), and put into plain oval mould. When set turn out on to a glass dish, cover with whipped cream or custard, and let the blanched and finely shredded almonds be stuck all over it in close rows.

Jellied Pear Flan. 1 lb. of hard pears,  $\frac{1}{2}$  lb. sugar, 1 pint of water, a wine-glassful of red wine (if possible), a few drops of vanilla,  $\frac{1}{2}$  oz. of gelatine, a cooked flan case. Peel and quarter the pears, leaving a bit of stalk to each piece; boil sugar and water together a few minutes, slip in pears in a single layer, and simmer slowly until very tender; the syrup will reduce very much whilst they are cooking, for they take a long time. Lift them out and cool syrup a little; soak the gelatine



in it a few minutes and heat until dissolved, add wine and a few drops of vanilla, colour with cochineal, and let pears simmer in the flavoured syrup a few minutes. Drain them well, arrange in flan case with the stalk ends towards the centre, let syrup cool, and as soon as it is slightly setting spoon it cautiously over the pears; leave until firm in a cool place. A border of whipped cream is a delicious improvement.

**Lemon Mousse.**  $\frac{3}{4}$  pint of milk, some wafer thin strips of fresh lemon peel, 2 eggs, 4 oz. sugar,  $\frac{1}{2}$  pint cream,  $\frac{1}{4}$  oz. gelatine. Put the milk in a lined saucepan with the lemon peel and gelatine, and let them stay in a low heat for 15 to 20 mins., take out lemon peel and be sure gelatine is melted; whisk eggs, and gradually add the hot milk to them, thicken as for custard, and set aside to cool. Just before it begins to set, whip cream to a stiff froth and add lemon custard to it, a spoonful at a time, whisk well a few minutes, turn into wetted mould, and set aside to become firm. This is infinitely nicer served ice cold.

**Macaroon Tarts.** About  $\frac{1}{2}$  lb. puff pastry (this will make about 14 tarts), 2 oz. raspberry jam,  $\frac{1}{4}$  lb. ground almonds,  $\frac{1}{4}$  lb. castor sugar, whites of 3 eggs. Line tins with pastry and put some jam in each. Whip egg whites to very stiff froth, and blend in almonds and sugar very gently. Put some of this mixture into each tart on jam. Bake for about 20 mins.

**Magdalen Pudding-Pie.** 3 oz. margarine, 3 oz. sugar, 2 eggs, 2 oz. cake crumbs, rind and juice of 2 lemons,  $\frac{1}{2}$  lb. short or flaky pastry. Line a rather deep dish with thin pastry. Ornament the edge. Beat eggs, cream sugar and margarine, add other ingredients, and beat well. Pour into pastry. Bake for  $\frac{1}{2}$  hour, or until it feels firm to the touch.

**Maids of Honour.** Puff pastry, 2 oz. ground almonds, 2 oz. very finely

chopped minced peel, 1 tablespoonful castor sugar, 1 dessertspoonful of lemon juice, 2 scrapes of nutmeg, 1 well beaten egg, and (if possible) 2 tablespoonfuls of thick cream. If *not*, use 1 tablespoonful of milk. Mix all well together. Line patty pans with the pastry, and bake in a quick oven for about 20 mins. or rather less.

**Marshmallow Pudding.** 3 sponge cakes, 2 eggs,  $\frac{1}{2}$  pint milk, 2 spoonfuls of strawberry jam, 4 oz. marshmallows in square blocks. Cut up cakes, sandwich with jam, and arrange in small piedish, whisk eggs, add to milk, pour gently on and let stand  $\frac{1}{2}$  hour. Bake in gentle oven until pudding is just firm. Halve marshmallows, arrange in pink and white patterns on pudding, slip back in rather quick oven and bake a few minutes until marshmallows are a little melted and lightly browned. Meringues Praline (see page 124).

**Mince Pies.** 1 lb. puff pastry, 1 lb. seeded raisins, 1 lb. currants, 1 lb. demerara sugar, 1 lb. apples,  $\frac{1}{2}$  lb. suet, rind and juice of 1 lemon,  $\frac{1}{2}$  lb. mixed peel, 1 gill of rum or brandy. Very finely chop all ingredients, mix thoroughly, place in jar, pour over spirit, tie down, and leave for at least a week. To make pies cut pastry into rounds, line tins, put in mincemeat, and cover with another round. Bake in quick oven for about 20 mins. **Mixed Fruit Jelly** (see page 124).

**Orange Cheese Cake Tart.** For cheese cake mixture: 2 oranges, 2 oz. butter, 2 eggs, 4 oz. lump sugar, juice of  $\frac{1}{2}$  a lemon, 2 crumbled sponge cakes, 1 tablespoonful marmalade, cut small, short crust flan case. Wash oranges well and grate off some of the rind against the lumps of sugar; strain juice and whisk and strain eggs. Put all the ingredients in a small saucepan and stir over gentle heat until the mixture thickens; let cool a little, fill the flan case with the cheese cake and bake in a moderate oven until very

lightly browned. Equally good hot or cold.

**Pancakes.**  $\frac{1}{2}$  lb. flour, 1 pint milk, 2 eggs, 1 saltspoonful salt, 1 lemon, and sugar. Make the batter as long as possible beforehand, and beat *very* well. Butter *should* be used for frying pancakes, but lard may be used as a substitute—margarine does not fry really well. Make pan very hot, put in enough batter thinly to coat pan, and fry till lightly brown. Toss—or turn with slice, and fry other side. Turn out on to white paper sprinkled with sugar, squeeze over a little lemon juice, dust with sugar, roll up and serve as quickly as possible and *very* hot.

**Peach Tart.** A tin of peaches in heavy syrup, a few blanched almonds cut in strips, short crust made with 12 oz. flour, 6 oz. of margarine or butter, 1 tablespoonful of castor sugar, and enough water to make a dry crumbly crust. Slice the peaches into a shallow piedish, sprinkling the almonds among them; pour in some of their syrup, about half-way up the fruit. Make a very light crust, using as little water as possible, roll out fairly thin, cover over fruit, with a lining band of crust as usual, ornament edges, and bake in a moderately hot oven about 20 mins. Serve with hot almond-flavoured custard or, better still, thick cream. **Pears Monaco** (see page 125).

**Pineapple and Apple Tart.** A small tin of pineapple, 1 lb. apples, 5 oz. sugar, and short crust pastry. Pare, core and slice apples, cut pineapple in small pieces, and melt sugar in its syrup, put fruit in alternate layers in a piedish, adding spoonfuls of syrup as you go. Cover with a thin crust, and bake 20 to 30 mins., sift sugar over and serve. An uncommon sweet.

**Pineapple Gateau.** A tin of sliced pineapple, 4 oz. sugar, 2 oz. butter, a wineglassful of sherry (if possible), a

small round almond or plain cake. Add the sugar and wine to the syrup of the pineapple, make very hot, slip in the fruit and let simmer for 3 or 4 mins.; lift slices out and punch out hard centre of fruit; keep hot. Cut the cake in five or six rounds, trim off the edges and fry them, a couple at a time, in the butter (made very hot) until just beginning to crisp. Arrange pineapple and cake slices alternately on a very hot dish in the form of a cake, pour the boiling syrup over and round, and serve.

**Pineapple Snow.** Small tin of pineapple, whites of 2 eggs, 1 oz. "leaf" gelatine, 3 oz. sugar, 1 wineglass sherry. Dissolve gelatine in pineapple syrup, add sugar and a wineglass of water, and the pineapple cut into small pieces. Simmer for  $\frac{1}{2}$  hour, allow to cool and put in sherry. Beat white of eggs to very stiff froth, add to pineapple mixture, and beat until nearly set. Pile in rough lumps on glass dish, and decorate with some pieces of pineapple.

**Pistachio Cream.** 1 oz. pistachios, 3 oz. sugar, a few spoonfuls of jelly—lemon or wine flavoured— $\frac{1}{2}$  oz. "leaf" gelatine,  $\frac{1}{2}$  pint cream,  $\frac{1}{2}$  pint milk, green colouring, and a few drops of almond flavouring. Blanch pistachios, and pound them well before simmering in milk. Strain dissolved gelatine into milk, and add sugar and flavouring. Cover bottom of mould with jelly and allow to set. Whip cream and add carefully to milk, etc. Colour a pale pretty green, and put into mould. Turn out on to glass or silver dish.

**"Poached Eggs."** Small round slices of sponge cake, tinned apricots,  $\frac{1}{2}$  pint cream. Arrange slices on flat glass dish, soak with apricot syrup. Put 1 spoonful of whipped cream on each, and press down half apricot in centres.

**Raisin and Apple Tart.** 1 $\frac{1}{2}$  lb. of apples, weighed after paring and coring,  $\frac{3}{4}$  lb. seeded raisins,  $\frac{1}{2}$  lb

brown sugar, short crust made with 1 lb. flour,  $\frac{1}{2}$  lb. margarine, and enough water to make a very light crust. Roll out crust rather thin, line a deepish buttered tin with it, add a layer of sliced apples, cover with some sugar and then raisins, lay in a leaf thin sheet of pastry, cover this as before with fruit and sugar, add another leaf of pastry, fruit and sugar as before, and lastly rather a thicker cover. Ornament nicely, and bake in a good oven about  $1\frac{1}{4}$  hours; sift pounded sugar over and serve. A delicious tart if thoroughly cooked through.

**Raisin and Apricot Roll.**  $\frac{1}{2}$  lb. seeded raisins,  $\frac{1}{2}$  lb. apricot jam, short pastry. Roll out a nice light short crust, spread with jam, and then add a layer of halved raisins, set close together; roll up carefully, press edges well together, and bake in a good oven about  $\frac{1}{2}$  hour. Reduce heat when crust is nearly done, or roll will be too brown before raisins are tender.

**Raisin Cabinet Pudding.** 6 oz. seedless raisins, 4 sponge cakes, 2 eggs,  $\frac{1}{2}$  pint of milk, a third of 1 pint of hot almond flavoured custard, and, if possible, 1 wineglassful of sherry. Soak the raisins  $\frac{1}{2}$  hour in the wine, drain them, and arrange half of them in circles at the bottom of a well-buttered mould. Split cakes in fingers, and fill mould with them, and rest of raisins in layers; beat eggs, add milk, and strain on to the cakes; let stand a little. Tie a buttered paper over, and steam about 40 mins. Turn out carefully, have ready hot custard, add wine left from fruit, and pour gently over pudding. Very nice cold also.

**Raspberry Cream.** 1 lb. raspberries, 6 oz. sugar,  $\frac{1}{2}$  oz. gelatine, 1 pint water,  $\frac{1}{2}$  pint cream, a little cochineal. Soak the gelatine a few minutes in water, add raspberries and sugar, and simmer very gently a few minutes; turn all into muslin-lined sieve and press well as

you strain the syrup; set aside to cool. When jelly is just forming, whisk cream until stiff, gradually add raspberry jelly, beating it well in until smooth, colour with cochineal, pour into a mould, and leave to set.

**Raspberry Meringue.**  $\frac{1}{2}$  lb. stewed raspberries, 4 oz. sugar, and a little water, 3 sponge cakes, 2 eggs,  $\frac{1}{2}$  pint milk, a little cochineal, 3 oz. castor sugar. Put the stewed raspberries at the bottom of a buttered piedish, slice sponge cakes, and lay them on top, and slowly pour over milk, mixed with beaten egg yolks; leave to stand 1 hour. Bake in a gentle oven about 20 mins., until just firm, whisk the whites of the eggs very stiffly, stir in sugar, and colour with cochineal. Arrange rockily on pudding, and bake again a few minutes until set.

**Raspberry Sponge.** This recipe is the same as Raspberry Cream, except that 2 whites of eggs are added. Prepare the raspberry jelly in just the same way and when just beginning to set add it spoonful by spoonful to the whites of eggs, beaten to a firm froth as for meringue; colour with a few drops of cochineal and continue whisking for a few minutes until light and spongy; pour into a wetted mould and leave to set.

**Raspberry Trifle.**  $\frac{1}{2}$  lb. stewed raspberries, 4 sponge cakes, 2 oz. ratafias,  $\frac{1}{2}$  pint almond-flavoured custard,  $\frac{1}{2}$  pint cream, 1 oz. almonds cut in spikes. Divide the sponge cakes and pile them in an ornamental dish, adding a spoonful or two of fruit between the layers and a few crumbled ratafias, and the rest of the fruit round them. Pour over the custard, which should be very thick, and when quite cold decorate with little blobs of whipped cream and almond spikes stuck in the cakes.

**Strawberry Jelly.** 1 lb. strawberries, 1 pint of lightly flavoured lemon jelly. Let the jelly be just warm, pour a little in base of wetted mould, nearly

fill with strawberries, adding liquid jelly now and then, and keeping fruit towards centre of mould. Set in a cool place to become firm; when required, turn out carefully and surround jelly with a border of whipped cream.

**Summer Pudding.** Plums, blackberries, black currants, raspberries and red currants are all very good for this cheap pudding. Line a basin with moderately thin slices of stale bread, fitting in neatly, and cutting a round for the bottom. Stew the fruit with sugar and a little water. Pour boiling hot into the lined basin, being careful not to displace bread. Cover with more slices, put a plate over with a weight on top. Turn out and serve next day with custard or cream.

**Trifle.** 12 sponge cakes, 1 pint boiled custard,  $\frac{1}{2}$  lb. raspberry or apricot jam,  $\frac{1}{2}$  lb. ratafias,  $\frac{1}{2}$  pint cream, 2 gills of cooking sherry (or the juice of two lemons sweetened with a dessertspoonful of sugar—but sherry is *much* nicer), 1 oz. of almonds (blanched), 2 oz. of glacé cherries or preserved fruits. Slice sponge cakes, and make into sandwiches, with plenty of jam, pile up on a glass dish with ratafias between. Pour over sherry and allow to soak in. Make custard, and when it is quite cold pour over sponge cakes. Whip cream (if liked sweeten slightly and add a drop or two of vanilla), pile over trifle, and decorate with fruit and shredded almonds.

### CHRISTMAS FARE

*"At Christmas smile and make good cheer,*

*For Christmas comes but once a year!"*

Very "good cheer" is provided by these Christmas—and other—recipés, and even the busiest of housewives may enjoy the festival, for with fore-

thought Christmas Day need not be a hard day for the cook. Everything, even to the disposal of the turkey in his tin, can be done the day before.

Be sure to have other sweets than the time-honoured pudding and pies. To many people they are poison, and the children will not demand "second helpings" if there are attractive-looking fresh fields to conquer.

Make the table gay with holly and scarlet crackers and provide a big glass jug, or bowl, of some innocent but cheery-looking "cup" for the young people—ginger-pop is not an ideal accompaniment for Christmas fare.

**Breakfast Rolls.**  $\frac{1}{2}$  lb. self-raising flour,  $\frac{1}{2}$  lb. plain flour, 1 oz. margarine, 1 egg, a little milk, 1 teaspoonful sugar, a pinch of salt. Mix flours with sugar and salt, rub in margarine and make into a light dough with an egg beaten in about a cupful of milk, form into little oval rolls (they will swell very much), make two slanting cuts on each, and bake in a very quick oven about 15 to 20 minutes on a floured tin, set in another. Do not open the oven door for a few minutes after they are put in. Carefully warmed up they will taste newly baked.

**Delicious Brawn.** Half a small pig's head (slightly salted), with  $\frac{1}{2}$  lb. of beef steak, an onion, 1 carrot, herbs, pepper and salt for seasoning and enough water to cover all when packed close in a stewpan, make an excellent brawn. Slice the vegetables, and cut the steak in strips, boil gently about 4 hours; take out vegetables and put head and steak on a very hot dish. Cut steak into small dice; quickly remove all bones from head and cut meat (and also tongue), in small strips; don't forget to scoop out the brains. Put all in a large hot bowl, strain the boiling liquor on, mix thoroughly and fill small tins.

**Sausages at their Best.** It is worth while to prick sausages and simmer



them 2 or 3 minutes in just enough water to cover them before frying or grilling them. Let them get cold before grilling, brush with butter, and cook slowly.

**Roast Turkey Stuffed.** A nice plump turkey 10 lb. to 12 lb. will need 1 lb. pork sausage meat, 1 lb. chestnuts, and a spoonful or two of stock. Boil chestnuts until tender—about  $\frac{1}{2}$  an hour—peel and remove inner skin and mix with sausage meat, adding a little stock. Stuff the turkey with this, sew up the loose skin of the crop underneath, and set the bird in a large baking-pan well spread with dripping. Melt more dripping and pour over every part of turkey; press thickly greased papers on breast and top of leg, and set aside. (All this can be done the day before it is cooked.)

**Roast Goose.** This is an excellent way of cooking goose, and much more delicate than the usual "stuffed with sage and onion" fashion. It is particularly good as a cold supper dish, eaten with chutney: The goose should be trussed the day before it is wanted, and a lemon cut in halves left inside it. Remove, and pour boiling water through and through bird. Steam for about 1 hour. Drain and dry with a napkin. Rub over with a little butter, flour, and roast in a good oven till done and well browned.

**Mince Pies.** Mince pies are nicest if the covers are stamped out first, and then the cuttings put together and rolled out for the linings. Butter patty pans lightly, line with crust, put a good allowance of mincemeat in each, cover over, ornament, set pans in a baking-tin, and bake in a good oven 20 to 30 mins. Sift sugar on them whilst hot.

**Mincemeat.**  $\frac{1}{2}$  lb. apples (weighed after paring and coring),  $\frac{1}{2}$  lb. stoned raisins,  $\frac{1}{2}$  lb. currants,  $\frac{1}{2}$  lb. shredded suet,  $\frac{1}{2}$  lb. brown sugar, 1 small lemon,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  teaspoonful mixed spice,  $\frac{1}{2}$  teaspoonful of

grated nutmeg,  $\frac{1}{2}$  pint of sherry. Remove pips from lemon, put it with raisins and apples through the mincer, turn into a bowl with the other ingredients and wine, and mix well.

**Another Very Good Mincemeat.** 1 lb. each of apples, peeled, cored and chopped, stoned and chopped raisins, currants, sultanas, brown sugar, finely chopped beef suet, 3 oz. mixed peel, juice of 2 lemons, 2 oz. blanched and chopped almonds, 1 level teaspoonful nutmeg,  $\frac{1}{2}$  teaspoonful ground cloves, 2 level tablespoonfuls of orange marmalade, 1 gill brandy, and 1 gill port wine.

**Very Good Christmas Pudding.** 1 lb. stoned raisins, currants, shredded suet, and brown sugar, 1 lb. candied peel,  $\frac{3}{4}$  lb. flour,  $\frac{1}{2}$  lb. fresh breadcrumbs, 2 oz. chopped almonds, grated rind of 1 lemon, 1 teaspoonful mixed spice,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  pint of sherry or spirits, 4 eggs, and a little milk if necessary. Mix flour with salt and spice, add suet and sugar and prepared fruit with almonds and lemon rind, and mix well. Whisk and strain eggs, add wine or spirit, and moisten all with these. Beat the mixture well for at least a  $\frac{1}{2}$  of an hour. Nearly fill well-buttered basin, cover over with buttered paper, tie down securely, and boil steadily for 8 hours; boil again 2 or 3 hours before use.

**Economical Christmas Pudding.**  $\frac{1}{2}$  lb. each suet, stoned raisins, currants, 8 oz. flour, 6 oz. sugar, 2 carrots scraped and minced, 2 oz. mixed peel, and 1 egg. Mix all dry ingredients together, then add the beaten egg, and boil for 6 or 7 hours.

**Little Christmas Puddings.** Grate 6 oz. stale bread, shred  $\frac{1}{2}$  lb. suet,  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. stoneless raisins, pick and wash  $\frac{1}{2}$  lb. currants, chop 2 oz. each of candied lemon and orange peel, mix all together, adding 4 oz. sugar, and 3 well beaten eggs, and if possible half a wineglass of brandy. Stir until thoroughly mixed. Then

turn into small buttered basins, sufficient for one person, tie cloths wrung out in boiling water and floured, over each. Secure with string and boil the puddings for 3 hours.

**Another Christmas Pudding.** 1 lb. each of suet, flour, sultanas, currants, stoned and chopped raisins,  $\frac{1}{2}$  lb. brown sugar, the grated rind of a lemon, 1 level teaspoonful of mixed spice, a glass of brandy, 4 eggs and (if necessary) a little milk. Mix thoroughly and turn into a well-greased basin and boil for at least 8 or 9 hours.

**Prohibition Christmas Pudding.** This is made exactly as above with one exception; the juice of 2 oranges and 2 lemons is used instead of the brandy and milk.

**Christmas Cake.**  $\frac{1}{2}$  lb. flour, butter, brown sugar, currants, and stoned raisins,  $\frac{1}{2}$  lb. mixed candied peel and glacé cherries, cut up, 2 oz. chopped almonds, 4 eggs,  $\frac{1}{2}$  teaspoonful carbonate of soda, 1 teaspoonful of vinegar and a little milk if necessary. Cream butter and sugar together, gradually mix in the flour and prepared fruits and soda; beat in the whisked eggs, a spoonful at a time, continue beating a few minutes; lastly, add the vinegar and mix it very thoroughly in. Turn the mixture into a tin, well lined with buttered papers, and set in a larger one, which place in a thick tin on a bed of salt or sand. Bake the cake in a moderate oven  $3\frac{1}{2}$  to 4 hours, protecting the top with buttered papers.

**To Ice Christmas Cake.** The white of 1 egg to 5 oz. icing sugar and a little lemon juice. Whip the white of the egg to a stiff froth, then add the sugar and lemon juice by degrees. The icing should be spread with a large knife; to finish off, warm the knife in hot water. Decorate with angelica and glacé cherries.

**To Keep Christmas Cakes.** When rich fruit cakes are quite cold brush

them over with a little brandy or rum, wrap them in greaseproof paper, and keep them in a tin until 2 or 3 days before they are required, when they must be taken out and iced. When the icing has hardened the cake is ready.

**Mixed Fruit Jelly.** 1 pint of tinned fruits (mixed), peaches, apricots, pineapple, etc., strained from their syrup and cut in neat pieces,  $\frac{1}{2}$  pint of hot jelly, flavoured with sherry. Pour a little warm jelly into a wetted mould, arrange some of the fruit in a pretty design in it; leave a little while partly to set; fill up the mould with the rest of the fruit with jelly poured in as you go; set aside to stiffen, and serve as cold as possible.

**Chestnut Mousse.** 1 lb. chestnuts,  $\frac{1}{2}$  lb. loaf sugar,  $\frac{1}{2}$  pint water, a little vanilla essence,  $\frac{1}{2}$  oz. gelatine,  $\frac{1}{2}$  pint cream. Boil the chestnuts a few minutes in plenty of water. Have ready a vanilla syrup made by boiling together loaf sugar, vanilla, and  $\frac{1}{2}$  pint water 5 or 6 mins.; peel chestnuts, dropping them in syrup as you do them, and simmer very gently about  $\frac{1}{2}$  an hour. Strain chestnuts and press them through a sieve. Soak gelatine in the vanilla syrup and warm until melted. When chestnuts are cool, whisk cream to a stiff froth, add chestnuts and the cooled syrup; whisk well a minute or two, turn into a wetted mould and set aside to stiffen.

**Meringues Praline.** 8 pairs meringue cases, 6 oz. coarsely chopped almonds,  $\frac{1}{2}$  pint whipped cream,  $\frac{1}{2}$  lb. loaf sugar,  $\frac{1}{2}$  pint water, juice of  $\frac{1}{2}$  a lemon. Set the chopped almonds in a tin in a slow oven, and bake a few minutes until very lightly coloured; keep hot, but do not let them brown. Lay meringues, flat side down, handy, as caramel must be used as quickly as possible. Melt sugar and water, boil a few minutes until a little will "crack" on testing in cold water, add lemon juice and boil again a minute or two until it

begins to colour; instantly remove from heat, brush the tops of the meringues with the hot caramel, shake a capping of almonds on each—a second person to follow up with the almonds is a great help—and leave to set. Fold the rest of the almonds into the whipped cream, fill meringues as usual, and serve.

**Pears Monaco.** 6 hard large stewing pears, 1 quart water, 1 lb. loaf sugar, a little vanilla flavouring, a glass of red wine. Peel pears and divide each in four or lengthwise; boil sugar, water, and a little vanilla flavouring 5 or 6 mins. together, let cool and arrange pears, cut side down, in a stewpan with the syrup over. Simmer as gently as possible for 2 to 3 hours until they are quite tender. Lift out pears and boil syrup quickly until reduced to a small  $\frac{1}{2}$  pint; add the wine, a little more vanilla and enough cochineal to colour dark rose, replace pears and let them simmer slowly another 20 mins. Let them cool, then arrange in an ornamental dish with the syrup poured round them. Tiny "stalks" of angelica much improve their looks.

**Chocolate Butter Icing.**  $\frac{1}{2}$  lb. fresh butter, 1 lb. castor sugar, yolk of 1 egg, 1 oz. grated chocolate melted over hot water, vanilla essence to taste. Beat the butter to a cream, add the beaten yolk of egg, and the sugar and chocolate. Spread it thickly over the roll with a knife, and rough it with a fork or skewer to imitate the trunk of a tree.

**Cream Filling.** Whip some cream with a little sugar to sweeten it. Add the stiffly beaten white of egg, and vanilla essence to flavour. Spread this over the chocolate sponge instead of jam, and roll up.

## BREADMAKING

Home-made bread is infinitely nicer, more economical, and more whole-

some than anything that comes from even the best bakers. When time can be spared bread should *always* be home made—particularly where there are children. N.B.—Yeast bread is better for children and those with delicate digestions than *baking powder* bread.

**About Yeast.** Once one starts operations with yeast it must never be allowed to chill. Cold water would kill the delicate yeast plants, so always use *tepid* (1 part boiling, 2 parts cold, is right) and make your bread in a warm room free from draughts.

**The Dough.** Bread dough should be quite firm, but elastic to the touch. For tin loaves dough need not be *quite* so firm, but must never be slack, or bread will be heavy and "sad." Dough should rise to quite twice its bulk. If it fails to do so something is wrong.

**Baking Powder Bread.** 1 lb. flour,  $\frac{1}{2}$  teaspoonful salt, 2 good teaspoonfuls baking powder, milk, if possible, or water, to mix. Sift flour with baking powder and salt. Make into rather a soft dough. Knead very lightly and quickly, make into 2 loaves and bake in rather a hot oven for about 35 mins. N.B.—This sort of bread is best made into rather flattish loaves—don't attempt the "cottage" style.

**Household Bread.** The following quantities make a  $\frac{1}{2}$  quartern loaf: 1  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  oz. yeast, 1  $\frac{1}{2}$  teaspoonfuls salt, 1 teaspoonful sugar,  $\frac{1}{2}$  pint tepid water. Mix flour and salt together and make a well. Cream yeast and sugar and add tepid water, pour into the well and mix with flour. Knead thoroughly until it leaves the hands clean. Flour bottom of basin, put dough to rise in a warm place (the best place is on the rack above the fire-place), and let it be there for 2 hours if possible. Knead again, using more flour. Put into floured tins and place to rise again for  $\frac{1}{2}$  hour. Put into a hot oven at first, and then cook more slowly. Time for this sized loaf 1 hour

It is delicious, and goes further than bakers' bread.

Sally Lunn. 6 oz. flour, pinch salt,  $\frac{1}{2}$  an egg, 1 oz. sugar,  $\frac{1}{2}$  oz. yeast,  $\frac{1}{2}$  oz. butter,  $\frac{1}{2}$  gill milk. Cream sugar and yeast together, mix flour and salt, warm the milk but don't let it boil or it will spoil the yeast. The butter can be melted and put into yeast. Knead the dough well. Place in well-greased cake tin, and allow to "prove" on the hot rack for an hour. Brush over with egg, or a little warm milk. Bake in hot oven for 20 mins.

## SCONES, CAKES, ETC.

**A Few Cake Making Hints.** Butter and sugar should always be creamed (rubbed together with wooden spoon), *never* melted. Fruit must be dried after washing and lightly floured. Flour must be sifted, dry, and warm. When using gas oven, gas may be turned out 5 mins. before cake is taken out. Mix *very* thoroughly—both dry ingredients, and the whole cake. Then beat well. It is always safer doubly to line tins with greased paper when making a "good" cake.

**An Excellent Soda Cake.** 1 lb. flour,  $\frac{1}{2}$  lb. margarine,  $\frac{1}{2}$  lb. sugar, 1 lb. seeded raisins, 2 teaspoonfuls mixed spice, 1 egg, 1 teaspoonful carbonate of soda dissolved in a breakfast cup of warm milk. Bake in a moderate oven for 2 hours. This makes a large cake and is a most economical recipe.

**A Plain Cake.** 1 lb. flour,  $\frac{1}{2}$  lb. sugar,  $\frac{1}{2}$  lb. margarine, 2 eggs, 1 teaspoonful bicarbonate of soda, 1 teaspoonful cream of tartar, about a breakfastcupful of warm milk in which soda has been dissolved. Rub in margarine, add sugar and cream of tartar, mix with eggs and milk, and bake in a moderate oven.

**Cherry Cakes.** 6 oz. flour, 4 oz. butter or margarine, 4 oz. castor sugar, 2 large or 3 small eggs,  $1\frac{1}{2}$  to 2 oz. glacé cherries, 1 teaspoonful baking powder.

Cream butter into the sugar, put the beaten eggs and flour in gradually, and the cut up cherries, a little milk may be necessary, last of all add the baking powder. Well grease the tins, give them a bang to make the mixture settle. Bake for 10 to 15 mins.

**Citron Cake.** 8 oz. flour, 6 oz. margarine, 2 oz. lemon peel, 4 oz. citron peel, 5 oz. sugar, 3 eggs, and 2 teaspoonfuls of baking powder. Cream the margarine and sugar, and add the eggs and flour alternately, beat well, stir in the baking powder, a little milk if necessary, and the peel cut very small. Bake in a greased and floured tin for 45 mins.

**Coconut Drops.**  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. desiccated coconut, 3 oz. sugar, 1 teaspoonful baking powder, 4 oz. butter. Rub butter well into flour, add coconut, sugar and baking powder, make into stiff dough with the well beaten eggs. Put in heaps on a greased tin, bake in a moderate oven for 20 or 30 mins.

**Coconut Fingers.**  $\frac{1}{2}$  lb. desiccated coconut,  $\frac{1}{2}$  lb. butter,  $\frac{1}{2}$  lb. castor sugar, 3 oz. flour, 3 eggs,  $\frac{1}{2}$  teaspoonful baking powder, few drops vanilla essence. Cream the butter in a basin, add the sugar and cream again. Sift the flour and baking powder on to a plate. Beat up the eggs and add gradually to the butter, then add the sifted flour and the vanilla, and lastly the coconut. Spread on to a tin lined with greased paper, and bake in a moderate oven from 20 to 30 mins. When done, turn on to cooling tray and, when cold, cut into fingers.

**Dough Nuts.**  $\frac{1}{2}$  lb. flour, 1 teaspoonful baking powder, a grate of nutmeg,  $1\frac{1}{2}$  oz. lard, 3 oz. sugar, 1 egg, and condensed milk to mix, tablespoonful of jam. Rub the lard into the flour, add the rest of the ingredients and mix to a paste. Roll out and cut into small rounds, put a little jam on one piece, and cover with another, press edges together, fry in saucepan with a



depth of smoking hot fat, when done sprinkle castor sugar over some kitchen paper, and roll the dough nuts in it.

**Drop Cakes.** 4 oz. flour,  $\frac{1}{2}$  teaspoonful baking powder, 1 oz. butter and lard, 1 oz. sugar, 2 oz. currants and candied peel, 1 egg and a little milk to mix. Put flour and baking powder into a basin with the sugar, rub in the butter and lard, put in the fruit finely shredded, and mix with egg and milk to a stiff paste. Drop on to a greased tin in little heaps. Bake in a quick oven for 10 to 15 mins.

**Eggless Cake.** Take 1 lb. of flour, warm it, add a good pinch of salt, rub in 1 lb. margarine,  $\frac{1}{2}$  lb. currants,  $\frac{1}{2}$  lb. sultanas, 4 oz. mixed peel, heaped teaspoonful of carbonate of soda, and 1 oz. of sweet almonds, cut small. Mix well with a little over  $\frac{1}{2}$  pint of new milk. Bake for 2 hours in a moderate oven.

**"Fluffies."**  $\frac{1}{4}$  lb. cornflour, 2 eggs, 2 oz. margarine, 3 oz. sugar, 1 oz. flour, 1 teaspoonful baking powder. Cream sugar and margarine. Beat in the eggs—1 at a time. Mix the dry ingredients thoroughly together, and stir in gradually to egg mixture. Thoroughly grease some small patty pans. Half fill with mixture. Bake in hot oven about 12 mins.

**Genoa Cake.**  $\frac{1}{2}$  lb. margarine, 10 oz. flour, 4 oz. sugar, 3 eggs,  $\frac{1}{2}$  lb. seeded raisins,  $\frac{1}{2}$  lb. candied peel, 2 oz. almonds. Cream margarine and sugar, beat in eggs—1 at a time. Lightly add sifted flour, then fruit cut up finely. Pour into tin lined with greased paper, sprinkle with the almonds—blanched and chopped, and bake carefully. The oven should be hot for 10 mins., then cooled down a bit. The cake will take about 2 hours to bake.

**Girdle Scones.**  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  teaspoonful of carbonate of soda,  $\frac{1}{2}$  salt-spoonful salt, 1 gill of milk. Dissolve soda in milk and with it mix salted flour to a rather soft dough. Roll out as quickly as possible and cut into shapes. Have the girdle greased, and

ready heated. Cook scones till brown on one side, turn over and brown the other. Girdle scones should always be eaten hot, split open, and liberally buttered.

**Honey Gingerbread Cake.** 1 lb. flour, 1 teaspoonful carbonate of soda,  $\frac{1}{2}$  lb. margarine, 2 eggs,  $\frac{1}{2}$  oz. ground ginger, 3 tablespoonfuls of good thick honey, 3 oz. demerara sugar. Melt the margarine, sugar and honey in a saucepan. Put into a basin the flour and ground ginger, and a pinch of salt, pour the liquid over this, and well stir into the flour, and then beat it until it is free from all lumps and nice and smooth, add the beaten eggs, and last of all dissolve the soda in a little milk, and stir into the mixture. Bake in shallow tins in a slow oven for  $1\frac{1}{2}$  to 2 hours.

**Little Chocolate Cakes.**  $\frac{1}{2}$  lb. butter,  $\frac{1}{2}$  lb. castor sugar, 2 oz. flour, 2 oz. chocolate powder, 1 egg and a little milk, 1 teaspoonful baking powder, 3 drips of vanilla flavouring. Cream butter and sugar well together with a wooden spoon, add the flour gradually, a little at a time pour in the beaten egg and a little drop of milk. Pass the chocolate powder through a hair sieve to free it from all lumps and, last of all, add the flavouring essence, not more than 3 drips, and the baking powder. Put into greased tins in a moderate oven and bake for 15 mins.

**Luncheon Cake.** 2 lb. flour,  $\frac{3}{4}$  lb. margarine,  $\frac{1}{2}$  lb. lard, 2 teaspoonfuls baking powder,  $\frac{1}{2}$  lb. sultanas,  $\frac{1}{2}$  lb. currants,  $\frac{1}{2}$  lb. mixed peel, 1 lb. demerara sugar, 3 eggs, and sufficient milk to mix. Add baking powder to flour, rub in margarine and lard, beat eggs, put all dry ingredients together and mix thoroughly. Gradually add eggs and milk, beat into a fairly stiff elastic dough. Place in a greased tin, and bake in a moderate oven till thoroughly done.

**Madeira Cake.** 5 oz. butter, 5 oz. castor sugar, 8 oz. flour,  $\frac{1}{2}$  teaspoonful

baking powder, grated rind of 1 lemon, 2 oz. citron peel, 4 eggs. Beat the butter and sugar to a cream (the mixture must be white and soft), add the eggs, one at a time, well beaten. Sieve the flour and baking powder, grate the lemon rind into it, and add the flour very lightly and stir in with a wooden spoon. Cut out and line the tin with greased paper. Pour the cake batter into the tin, and when it is nearly done place thin slices of citron peel on the top.

**Marian Cakes.** 6 oz. flour, 2 oz. butter, 2 oz. castor sugar, 2 eggs, 2 oz. glacé cherries, 1 teaspoonful of baking powder. Rub butter into the sugar, cream it well, then add beaten eggs and flour, a bit at a time, then finely cut up cherries. A tiny drop of milk may be necessary if eggs are small. Well grease the tins, give them a bang to make the mixture settle, and bake from 10 to 15 mins.

**Milk Rolls.** 1 lb. flour, 2 teaspoonfuls of sugar, 2 teaspoonfuls of baking powder, 2 oz. margarine, 1 teaspoonful salt, milk to mix to a dough. Rub butter in lightly, add baking powder and sugar, mix in milk, and make nice elastic dough. Turn on to well-floured board and make into small rolls. They take about  $\frac{1}{2}$  hour to bake.

**Nice Cake.** 6 oz. flour, 3 oz. sugar, 3 oz. butter, 1 egg, a little milk, 1 tablespoonful marmalade, 2 oz. candied peel, 1 teaspoonful baking powder. Rub the butter into the flour, add baking powder and sugar, beat up the egg, add marmalade and a little milk. Beat all together, put into a shallow tin. Bake in a moderate oven for 45 mins.

**Old-fashioned Seed Cake.** 1 lb. flour,  $\frac{1}{2}$  lb. margarine (it used to be butter!), grated rind of  $\frac{1}{2}$  a lemon, 1 oz. carraway seeds,  $\frac{1}{2}$  lb. sugar, 2 teaspoonfuls of baking powder, 1 gill milk, good pinch of salt, 4 eggs. Lightly rub

margarine into the flour, add all dry ingredients, stir well, beat eggs, mix in milk, and well beat cake. Line tin with double greased paper. The cake should take nearly 2 hours in a fairly hot oven.

**Parkyn.** 2 lb. treacle, 2 lb. medium oatmeal,  $\frac{1}{4}$  oz. mixed spice, 6 oz. margarine or lard, 4 oz. citron, or mixed peel. Melt butter and treacle in a saucepan. Mix dry ingredients together and beat well. Cover with a cloth and allow to stand all night. Bake in a well-greased tin in a slow oven for  $1\frac{1}{2}$  to 2 hours. This cake must be cold before turning out.

**Plain Shortbread.**  $\frac{1}{2}$  lb. flour, pinch of salt, 4 oz. butter, 3 oz. castor sugar. Knead all ingredients together to form a stiff paste. Roll out and cut into fancy shapes. Bake in a very moderate oven till firm and a light brown colour.

**Quaker Cake.** 1 lb. flour,  $\frac{1}{2}$  lb. ground rice, 3 teaspoonfuls baking powder, and a pinch of salt. Cream together  $\frac{1}{2}$  lb. butter and  $\frac{1}{2}$  lb. castor sugar, add  $\frac{1}{2}$  lb. sultanas,  $\frac{1}{2}$  lb. currants, the juice of  $1\frac{1}{2}$  lemons, and grate the rind of 1. Mix the whole together with 4 well beaten eggs and a little milk. Line the tin with buttered paper, bake in a moderate oven for  $1\frac{1}{2}$  hours—or till quite cooked.

**Raisin Luncheon Cake.**  $1\frac{1}{2}$  lb. flour, 8 oz. margarine, 6 oz. brown sugar,  $\frac{1}{2}$  lb. seedless raisins, 2 oz. candied peel, cut small, 1 teaspoonful of baking powder,  $\frac{1}{2}$  pint milk. Mix flour and baking powder together, rub in margarine, add sugar and fruit, mix well, and make into a light dough with milk; beat well 2 or 3 mins; half fill a buttered tin with the mixture, and bake about 1 hour to  $1\frac{1}{2}$  hours in a moderately quick oven. Protect top with buttered paper as soon as cake is "set."

**Raspberry Buns.**  $\frac{3}{4}$  lb. flour, 1 teaspoonful baking powder,  $\frac{1}{2}$  lb. lard,

$\frac{1}{4}$  lb. sugar, 1 or 2 eggs. Mix flour with baking powder, rub in fat, and a little sugar, and mix with egg. Put on a floured board and roll out. Divide into 16 pieces, and place very little raspberry jam in middle of each. Press edges together and brush with well beaten white of egg, sprinkle with sugar. Bake in a moderate oven from 20 to 30 mins.

**Rock Cakes.**  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  teaspoonful baking powder,  $1\frac{1}{2}$  oz. margarine,  $1\frac{1}{2}$  oz. sugar, 2 oz. currants, 1 egg and a little milk to mix. Cream the margarine in a basin, add the dry ingredients and mix to a stiff dough with the beaten egg and milk. Bake in a fairly hot oven for 15 mins.

**Semolina Cake.** Mix well together  $1\frac{1}{2}$  breakfastcupfuls flour, and  $\frac{1}{2}$  a cupful of semolina, 3 oz. castor sugar, 2 teaspoonfuls of baking powder,  $\frac{1}{2}$  lb. margarine or lard, and the grated rind of a lemon. Mix the whole with 1 egg and a small teacupful of milk, previously beaten together. Bake in a moderate oven for  $1\frac{1}{2}$  hours.

**Shrewsbury Cakes.** 8 oz. flour, 4 oz. butter, 1 egg, grated lemon rind, 4 oz. castor sugar. Cream the butter and sugar together, add the well beaten egg, and gradually the flour. Put on to a floured board, make smooth and roll out very lightly. Cut into small rounds, put on to greased tin and bake in a very slow oven for 10 mins.

**Small Soda Cakes.** 4 oz. flour, 2 oz. currants, 4 oz. castor sugar, 4 oz. butter, 2 eggs,  $\frac{1}{2}$  teaspoonful carbonate soda, pinch of baking powder. Mix the dry ingredients, beat yolks and whites of eggs separately, then together, and add them gradually to the other ingredients, beat well for 10 mins. Bake in deep patty tins for 15 or 20 mins.

**Sponge Cakes.**  $\frac{1}{2}$  lb. flour, 3 eggs, and their weight in castor sugar. Beat yolks and sugar together, beat whites until stiff enough to stand on a plate,

add the flour gradually, and stir all together. Fold in the beaten whites gradually, put into buttered tins and bake in a rather slow oven for about 15 mins.

**Swiss Roll without Butter.** 2 eggs,  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. sugar, little flavouring, either lemon or vanilla essence, a pinch of salt,  $\frac{1}{2}$  a teaspoonful baking powder, 1 tablespoonful milk, and 2 tablespoonfuls of any jam preferred. Beat eggs and sugar together, stir in flour, and add baking powder dissolved in milk. Spread evenly with a flat-bladed knife on a well-greased tin and bake for about 10 mins. Turn on to sugared paper, and spread jam, which must be warmed in a saucepan to spread properly, roll up very quickly. Sprinkle with castor sugar.

**Walnut Cake.** 1 breakfastcupful of flour, mix in  $\frac{1}{2}$  a teaspoonful of baking powder, also 1 teacupful of chopped dried walnuts. Cream  $\frac{1}{2}$  lb. of margarine with  $\frac{3}{4}$  of a cup of sugar, add 2 eggs and beat well; now stir in the flour and any essence liked, and  $\frac{1}{2}$  a teacupful of milk. Bake in a round tin lined with buttered paper.

**Welsh Cheese Cakes.**  $\frac{1}{2}$  lb. short pastry, and for the mixture 1 egg, 2 oz. butter, 2 oz. flour,  $\frac{1}{2}$  teaspoonful baking powder, and 1 tablespoonful of jam. Beat butter and sugar to a cream, add egg and stir in the flour and baking powder. Line tins with short pastry and put a little jam in them, place in a small quantity of mixture on top of jam. Bake in a fairly hot oven for about 30 mins.—or rather less.

**Wholemeal Scones.** 4 oz. flour, 4 oz. wholemeal flour, 1 teaspoonful baking powder,  $1\frac{1}{2}$  oz. margarine, 1 gill milk,  $\frac{1}{2}$  teaspoonful salt. Rub margarine into flour lightly, add baking powder and salt, mix into rather a soft dough with the milk. Roll out very lightly. Cut into rounds, and then across twice. When half done, brush over with milk. They take about 15 mins.

## SANDWICH PASTES AND SANDWICHES

Nowadays, sandwiches range widely from the minute triangle of foie gras or nutty morsel we meet at weddings to the more than substantial club sandwiches. Hot, piping hot, sandwiches are worth considering, too, and distinctly consoling as an emergency supper dish. With a little imagination the fillings of sandwiches may be as numberless as the sands of the sea shore. In addition to the ordinary straightforward ham, tongue, beef, tomato, cucumber, mustard and cress, lobster, crab, sardine, egg, chicken, salmon, watercress, lettuce, bacon, game, chutney, cheese, cod's roe, sausage, turkey, etc., there are all the combinations, such as tomato and cheese, egg and cress, anchovy and tomato, and so on endlessly. There are also the sandwiches of special places—the "Canadian Oyster"—lavishly buttered bread, heavily peppered and slightly salted—surprisingly attractive! The "Sussex" slice of well-seasoned Spanish onion between brown bread and butter. The "Belgian"—thinnest slice of gingerbread between buttered white bread. The "Bath"—a mixture of raspberry jam and shredded ginger—or the "Carolina"—chopped nuts, gerkin, and mayonnaise.

**Anchovy and Shrimp Sandwiches.** Freshly shelled shrimps mixed with very fresh butter and rather highly seasoned with anchovy sauce are delicious.

**Bloater Paste.** 2 bloaters, 2 oz. butter, a little pepper. Remove heads and tails, split bloaters and take out all bones very carefully; see roes are quite clean and lay them with fish closely in a small tin; dot 1 oz. butter over, season with pepper, cover with buttered paper and bake gently for 20 mins.; let cool, pound all well, adding rest of butter, press through sieve and put in small jars.

**Butter for Capping.** Melt some butter in a small saucepan; as soon as it begins to simmer, skim well, draw aside and let stand 2 or 3 mins.; pour the hot butter into a cup or tiny basin, carefully leaving behind any watery sediment; let cool. When wanted, melt by standing cup in a basin of boiling water and use when just milk-warm.

**Chicken and Ham Paste.** 1 teacupful of diced cold cooked chicken, 2 tablespoonfuls of lean minced cooked ham, 2 oz. butter, a mite of pounded mace, if liked. Put the chicken and ham twice through the mincer, pound well, adding the butter gradually; season to taste, press into small pots, and put melted butter on the top.

**Choc. Ginger Sandwiches.** Grate 1 oz. of plain chocolate, and cream with 1 oz. butter, add 2 oz. chopped preserved ginger, and mix well. Spread on brown bread and butter.

**Club Sandwiches.** A round of "one day" bread, not too thick, divided, and neatly trimmed before toasting, is needed for each sandwich. Toast a golden colour, butter well, and keep very hot. Have ready a slice of grilled ham, as hot as possible, cut to size; season and pepper and mustard, cover with a couple of spoonfuls of hot green peas, tossed in butter, cover over with second slice, and serve on a very hot plate with lettuce leaf.

**Cucumber Sandwiches.** Pare cucumber and slice very thinly; sprinkle the rounds with a little fine salt and leave an hour; drain off the watery juice, lay cucumber on thin slices of buttered brown bread, pepper lightly, cover over, divide in small triangles, and serve piled on a very white d'oyley.

**Fish and Egg Sandwiches.** Hard boiled yolk of egg, rubbed smooth with a little butter or a teaspoonful mayonnaise, makes an excellent foundation mixture. Add a mite of anchovy sauce and a few chopped capers, and you have a delicious "filling." A small



"left over" portion of cold cooked sole or other white fish, finely minced and added to this, makes an uncommon "filling," and a very nice one.

**Home-made Foie Gras.**  $\frac{1}{2}$  lb. calf's liver, 4 oz. fat bacon, 2 oz. butter,  $\frac{1}{2}$  teaspoonful of very finely minced shallot or mild onion, seasoning of pepper. Cut liver into thin strips and then in dice, also bacon. Melt butter, add onions and diced liver, and cook very slowly a few minutes; add bacon and a dash of pepper, mix well and cook very gently about  $\frac{1}{2}$  hour, keeping the meat moved about. Strain through sieve and leave dice until cold. Put them twice through mincer, with fine disc on, adding some of the butter, etc., to get it well mixed in. Turn all into a basin and mix very thoroughly with the back of a wooden spoon; it must be quite smooth. Taste, and add a little more pepper, if necessary. Press into small pots, cover over with thin layer of prepared butter, tie down and store in a dry, cool place.

**Hot Sandwiches.** Potted meat thinly spread on very hot, dry toast and served instantly is nice. It is best to mix a little good butter with the meat to save greasiness. Cover the toast with a very thin "top," and slip all in the oven for a minute or so. Serve in a folded hot d'ouley in a hot dish.

**Mock Crab Paste.** A small whiting, 2 oz. butter, yolks of 2 hard boiled eggs, 2 teaspoonfuls of anchovy sauce, a dash of pepper. Have whiting skinned, lay in tin, dot on an oz. of butter, cover with buttered paper, bake about 10 mins. gently until tender, remove every bone and let cool. Rub egg yolks smooth with rest of butter, and add gradually fish with its buttery liquid and the anchovy sauce; beat well until smooth and add pepper; press into jars, and cover with melted butter. This paste does *not* keep long.

**Nut Sandwiches.** Nuts roughly

minced and mixed with a little very fresh cream cheese are always liked. Brown bread and butter answers best for them, and some very finely chopped heart of celery added makes a nice change.

**Pegwell Sandwiches.** Pound 1 lb. shelled shrimps in 1 tablespoonful anchovy sauce, add 1 oz. butter, a few drops of lemon juice and salt and pepper. Spread on buttered toast and garnish with parsley.

**Ribbon Sandwiches.** Cut thin slices of brown or white bread and butter, also as many slices of tongue and Gruyère cheese, very thin. Place the tongue on a slice of white bread, cover with a slice of brown, on which place a slice of cheese. Repeat these layers, place a heavy weight on top for several hours, and cut crosswise in slices.

**Rose Cream Sandwiches.** Beat cream cheese to a thick cream, and add as much red currant jelly as will make it pink. Use as filling between slices of thin bread and butter.

**Salmon and Shrimp Paste.** 4 oz. of cold cooked salmon, free from skin and bone,  $\frac{1}{2}$  pint shelled shrimps, 2 oz. butter, a little pepper. Wash the shrimps well and dry. Melt 1 oz. of butter, put in shrimps, and cook gently about 10 mins., leave to cool. Put salmon twice through mincer, adding the shrimps and butter; when quite smooth mix in remaining oz. of butter, add a pinch of pepper and pot.

**Sandwich Pastes.** Home-made sandwich pastes can easily be most delicious, and will be just that little bit "different" to discerning palates much as home-made jams. It is wiser not to try and store them for long—a week or so under their air-proof capping of prepared butter will be quite all right, but unless the meat or fish are specially prepared, as is done in factories, most home users prefer to feed the family on fairly new supplies.

**Spring Time Sandwiches.** Any appe-

tising potted meat, mixed with its bulk of very fresh butter, and rather lavishly spread on thin white or brown bread, makes a delicious sandwich if a light capping of the heads only of very fresh mustard and cress is added. Cover over and press lightly together (with a table napkin between hand and sandwich).

**Supper Sandwiches.** Neat oblong slices of bread, with crusts removed and quickly fried a light golden-brown in very hot butter are good, spread with two or three spoonfuls of a really tasty hot mince; clap on the covering, toast and serve quickly.

**Sweet Sandwiches.** The ideal sweet sandwich is formed of a tiny scone, split and spread with a little delicious preserve, which is then covered with a teaspoonful or so of clotted cream. Put on the top and it is ready. These must be put together just before tea time.

**Turkey and Tongue Paste.** Small "pickings" of cold turkey, mixed with some scraps of cooked tongue (if there is a little sausage meat stuffing to spare, all the better), put through the mincer and mixed when smooth with a little good butter, make an excellent paste; if sausage meat is used, it will sufficiently season the whole.

## VEGETABLES

Vegetables cannot be too fresh. None are benefited by storing, not even potatoes! So if they cannot be freshly dug or cut from the garden, take pains to find a greengrocer who has a quick sale. Stale cabbage is not only unpleasant, but actually unwholesome, and green peas with pods that are yellow and flabby are not worth eating. If you must keep marrows, or asparagus, or cucumbers for a day or two, put just the end of their stalks in water—after freshly cutting them—and they will remain in quite good condition. Salad vegetables should be

rinsed in cold water, shaken, and covered over with a cloth. Never leave more than  $\frac{1}{2}$  hour in water.

**Asparagus.** The white part must be well scraped. Wash carefully, and tie in small bundles with white tape. Cut stalks all the same length. Stand bundles (green tip upwards) in a saucepan of boiling salted water. Cook very gently for about 20 mins. Great care must be used not to break heads. Drain bundles when cooked, untie, and place on slice of hot toast on a very hot dish. Butter plainly melted with a little cayenne is really the best sauce for asparagus.

**Baked Tomatoes.** Put halves of tomatoes on a well-greased pan. Whilst they are cooking mix a pat of butter with a little finely chopped parsley, salt and pepper, and a squeeze of lemon juice. Make into tiny pats, and after dishing tomatoes on fried sippets of bread, put the wee pat belonging to each in the centre of every half.

**Baked Vegetable Marrow.** Peel, cut into inch thick rings, and place in baking-dish with plenty of good beef dripping, and a liberal amount of salt and pepper. Cover, and cook in oven. Remove cover when done so that marrow may slightly brown. Marrow baked is so much nicer than the ordinary boiled fashion, that once tried the old way will never again be liked. Remove seeds of course.

**Brussels Sprouts.** Cut across stalks and take off outside leaves. Soak for  $\frac{1}{2}$  hour in salted water. Put in boiling, salted water, and cook very gently. Do not cover. Drain well.

**Cauliflowers au Gratin.** Cut across stalk, take away outside leaves, and soak for 1 hour in salted water. Cook very gently in boiling, salted water. Drain, put on a hot dish, pour over  $\frac{1}{2}$  pint white sauce (see page 139), sprinkle with 2 oz. grated cheese, a few bread-crumbs, and a few knobs of butter or

margarine. Brown quickly in a quick oven.

**Green Peas (French Fashion).** Wash peas after shelling. Into a saucepan with a well-fitting lid put a tea cup of water (for  $\frac{1}{2}$  peck of peas), 2 oz. butter, and a teaspoonful salt. Put in peas. Over top sprinkle a tablespoonful of castor sugar. Put on lid and cook slowly, shaking frequently, but only lifting lid when absolutely necessary. All the flavour of the peas is, in this way, kept in.

**"Leaf Potatoes."** 4 or 5 medium-sized potatoes, plenty of good frying fat, a little salt. Choose potatoes of the same size, peel, and slice across in even thin slices into a bowl of water. When wanted, drain, and dry well in a cloth; leave them in it. Heat plenty of lard to boiling point, slip in potatoes, a handful at a time, until all are in, and keep them moved about. Fry quickly until they are pale golden and "rustle" crisply; drain very well, turn on to soft paper, shake a very little salt over and serve piled high on a dish paper in a hot dish. They should be as clean to the touch as biscuits.

**Mashed Turnips.** Turnips should be peeled *thickly*. Put into salted, boiling water, and cook gently. Drain well, mash very thoroughly, add a good piece of margarine, and pepper.

**Potato Croquettes.** Mash up cold potatoes and be sure there are no lumps, put into a saucepan with a little milk, a knob of butter, a little chopped parsley and seasoning. Mix well, turn out on dish and divide into equal sized balls. Dip into beaten egg, crumb, and repeat process. Now fry pale brown in very hot fat.

**Potato Straws** are potatoes thinly sliced lengthwise, and cut into strips little larger than matches. Fry in plenty of fresh, very hot frying fat, they cook very quickly, and as soon as golden colour and crisp, drain well on white paper, and serve piled in a hot dish.

**Sauté Potatoes.** Parboil potatoes, cut into neat shapes, or slice if preferred, melt a little butter in a pan (not margarine, because it does not fry well), toss the potatoes about until pale gold and crisp, turn on to hot dish, sprinkle with parsley, and serve *at once*.

**Spinach.** Take away the centre rib of leaves, and cut away all stalks. Wash many times to take away all grit. No water is needed to cook spinach. Put in some salt, and stir pretty frequently. When thoroughly cooked, rub through sieve, return to saucepan with a little butter or cream, and some pepper. Stir till very hot. Spinach is often served with poached eggs, or fried sippets of bread.

**Stewed Celery.** Trim and very carefully wash celery. N.B. The big old roots are delicious alone! Place in boiling water—not more than enough to cover. Salt, and simmer till tender. Drain well, and serve with white sauce (page 139). A nicer way is to boil in milk—using the milk afterwards to make sauce.

**Stuffed Onions.** Large onions are needed for stuffing. Peel, cut off piece at top, and scoop out a hole inside. Fill with a highly seasoned mince of cold meat mixed with a little brown sauce. Fix on tops with tiny skewers, or white bread. Stew very slowly in brown sauce.

**To Cook New Potatoes.** Scrape and put into cold water. To cook, put in boiling salted water with a few sprigs of mint. Cook gently till done (about 20 mins.), drain, shake round with a small knob of butter, put into hot dish, and sprinkle with chopped parsley.

## SALADS

An apple and walnut salad is delicious with roast chicken; delicate endive curls, tossed at the last moment in a simple "French dressing," make an ideal salad to serve with roasted

game; crisp young celery makes potato salad even nicer than usual, and any of the savoury fruit salads look effective and taste good.

**Apple and Walnut Salad.**  $\frac{1}{2}$  lb. fresh walnuts, 4 crisp ripe eating apples, 1 gill of mayonnaise, sharpened with tarragon vinegar, a little salt. Shell and skin walnuts, pare, core and cut apples in dice; put a thin layer of nuts in a glass dish, sprinkle very lightly with salt, next a covering of chopped apple, with a little mayonnaise over. Continue, keeping a few walnut pieces for garnish, until all is used, cap with mayonnaise, shake over rest of walnuts, and serve. This must be prepared just before serving, or the apples will "brown" and lose their crispness.

**Beetroot Salad.** 2 medium-sized cooked beetroots, 2 tablespoonfuls of vinegar, a seasoning of pepper and salt. Peel and slice the beetroots, and stamp out a number of pieces, the size of half a crown, with a plain round cutter, make an overlapping border of these in a small glass dish, and fill the centre with the rest of the beetroot, cut in neat cubes. Mix seasoning with vinegar and pour gently over; the beetroot juice will convert it into a nice mild dressing.

**Celery and Potato Salad.**  $\frac{1}{2}$  lb of cold boiled potatoes,  $\frac{1}{2}$  a small head of celery, 1 onion, 1 teaspoonful capers, 2 or 3 spoonfuls of mayonnaise, sharpened with tarragon vinegar. Slice the potatoes rather thickly with an "oniony" knife, occasionally cutting into an onion as you slice them, and arrange them in thin layers, with very crisp chopped celery and a little mayonnaise between each layer. Cap with mayonnaise, sprinkle over capers, and serve.

**Cherry Salad.** 1 pint preserved cherries, 1 teaspoonful tarragon vinegar, 1 tablespoonful salad oil, a few chopped almonds, 1 teaspoonful sugar. Mix the seasonings together, except the almonds, toss the stoned cherries

lightly in them, and serve in a glass dish with the almonds scattered over. This should be set in a very cold place.

**Endive Salad.** 1 nice endive, French dressing made with 2 tablespoonfuls of oil, 1 dessertspoonful of vinegar, 1 teaspoonful tarragon vinegar, seasoning of pepper and salt. Quarter endive, remove outer leaves, and soak in very cold salted water for a little. Lift out on cloth and dry gently. Break into small tufts, keeping green part and creamy yellow centre apart. Just before serving, toss green part in half the dressing, and arrange in a border in a glass dish; toss the paler endive in rest of dressing and pile it within the green border. Serve at once.

**French Salad.** Equal quantities of crisp lettuce, well dried after washing, and endive, tossed in French dressing, make a delicious green salad to serve with hot roast birds. A slice or two of onion, left among the green stuff a few minutes and every scrap taken out again before the dressing is added, will give that "foreign" taste, or a very small amount of finely minced chives will have the same effect.

**New Potato Salad.** Wash and boil some new potatoes with a sprig of mint; skin whilst hot. When cold, slice fairly thickly and pile in a small dish with a very little chopped chives and capers, a dust of pepper and salt, and a spoonful or two of mayonnaise, sharpened with a little tarragon vinegar.

**Savoury Salad.** 1 or 2 (if small) herrings, 1 lb. cold boiled potatoes, 1 hard boiled egg, a few olives, 2 anchovies, oil and vinegar dressing. Skin the fish, remove all bones, and break the flesh into convenient pieces. Chop coarsely the egg, olives and anchovies, and slice the potato thinly. Mix together these ingredients, sprinkle the dressing over (oil and white vinegar in equal quantities), and serve on very crisp lettuce.



## EXCELLENT SALAD DRESSINGS

**A Salad Dressing that will Keep.** 1 pint of milk, 1 egg, 2 tablespoonfuls salad oil,  $\frac{1}{2}$  pint vinegar, 1 tablespoonful powdered sugar, 1 tablespoonful flour, 1 teaspoonful salt, 1 teaspoonful mustard,  $\frac{1}{2}$  teaspoonful Népaul pepper or  $\frac{1}{2}$  cayenne. Mix all dry ingredients together, then add beaten egg, mix, add oil, mix, gradually add vinegar, then, as gradually, milk, stirring all the time. Continue stirring over heat until it boils. Boil for 5 mins., stirring all the time, pour into small clean bottles. This dressing costs less than one-third of the price of similar dressings bought ready-made.

**Condensed Milk Dressing.** This is quite as nice as a cream dressing, providing a *sweet* dressing is liked. Two tablespoonfuls sweetened condensed milk, 2 (or rather more) of vinegar,  $\frac{1}{2}$  teaspoonful mustard,  $\frac{1}{2}$  teaspoonful pepper,  $\frac{1}{2}$  teaspoonful salt. Mix dry ingredients together, then into milk. Continue to drip in vinegar, stirring all one way, until dressing is of the consistency of double cream.

**French Dressing.** 1 tablespoonful vinegar, 2 tablespoonfuls salad oil, 1 teaspoonful powdered sugar,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  teaspoonful pepper,  $\frac{1}{2}$  teaspoonful mustard. Mix dry ingredients together, then add oil gradually. When well mixed add vinegar drop by drop, stirring all one way. Continue till oil has taken up vinegar and slightly thickened.

**Potato Dressing.** 2 heaped tablespoonfuls of potato that has been boiled floury and put through a sieve or "ricer," 2 tablespoonfuls salad oil, 1 tablespoonful vinegar,  $\frac{1}{2}$  teaspoonful each of powdered sugar, mustard, and salt. Mix dry ingredients together, then oil gradually, and vinegar drop by drop. A suspicion of onion should always be in a salad that has potato dressing.

## SOME UNUSUAL FRUIT SALADS

**Apple Salad.** Pare and very thinly slice (with a stainless knife) four large ripe eating apples. Cover with thin shavings of preserved ginger. Melt and pour over all a small jar of red currant jelly. Cover with cream before serving.

**Edna May Salad.** 1 pint of raspberry and red currant syrup (nicest made from fresh fruit, but can be made by melting a jar of red currant jelly, and adding to a small bottle of raspberry syrup). Cut 8 green figs into quarters, arrange in a glass dish, pour over mixed syrup, and leave for an hour. Cover with whipped cream before serving.

**Mock Pêche Melba.** 1 tin of peaches, 1 pint of thick custard (made with custard powder), a few drips of vanilla, a small bottle of raspberry syrup. Make custard rather thick, add a slight flavouring of vanilla, and put in the coldest place that can be found. On to small plates (glass is nicest) put two halves of peaches, cup sides uppermost, well whip custard and fill cups. At the last moment cover with raspberry syrup.

**Tiny Tots' Salad.** This is a popular children's party sweet. Make a lemon, an orange, and a cherry jelly according to directions on packets. Put them to set on flat wet tins or dishes the day before they are wanted. Boil  $\frac{1}{2}$  lb. sugar in 1 pint water until it makes a heavy syrup. Strain in juice of 2 lemons. Put away to get absolutely cold. Cut 6 bananas and six oranges into small pieces. Place in pretty bowl, add any juice and syrup. Just before serving cut up jellies into small squares and add to fruit.

**Winter Fruit Salad.** 1 small tin pineapple, 1 ditto apricots, 2 bananas, 2 oranges, 1 lemon, 1 tablespoonful raspberry jam or red currant jelly. Cut pineapple up small and put into bowl, add apricots quartered. Pour juice from both tins into a small

saucepan, add 1 tablespoonful castor sugar, and the tablespoonful of jam or jelly, and simmer. Cut up oranges into small sections, removing all white pith, and pouring any juice into bowl, slice bananas thinly, and mix all fruits together in a bowl, strain over the syrup from saucepan after well reducing it, and squeeze in lemon juice. Made in this fashion a "tinned" fruit salad tastes like one made from fresh fruit.

**Winter Pear Salad.** 8 winter pears (or 6 if a good size),  $\frac{1}{2}$  lb. castor sugar, juice of a lemon,  $\frac{1}{2}$  pint (packet) raspberry jelly, 1 gill thick cream. Peel pears and cut in halves. Make syrup with 1 pint water, sugar, and lemon juice. Put in pears, and cook very slowly until they can be pierced with a knitting needle. Lift out, drain, and put pears on pretty glass dish. Strain syrup and reduce by half, pour round pears. Make jelly. When cold, chop up small and sprinkle at last moment all round pears. Whip cream, and put pile on each pear.

## SAUCES

A wit of the last century declared that British people had "a hundred religions and only one sauce"! That sauce was apparently wrongly named "Melted butter"—really a plain white sauce—the most simple thing to make properly, and the basis for any number of other sauces. A sauce must be *smooth*—lumps are inexcusable. If properly blended and boiled a smooth and velvety sauce can be obtained without the trouble of squeezing through the "tammy" cloth—so much advocated by great cooks. If the directions given are faithfully followed the amateur may be sure that her sauces are absolutely above reproach.

**Anchovy Sauce.** Take  $\frac{1}{2}$  pint of white sauce, add one teaspoonful of anchovy paste, or  $1\frac{1}{2}$  teaspoonfuls of

anchovy essence; stir the sauce till it boils, add a pinch of cayenne pepper.

**Apple Sauce.** 1 lb. cooking apples, 2 tablespoonfuls of water,  $\frac{1}{2}$  oz. butter or margarine. Peel and core apples, slice, and cook until a pulp. Beat quite smooth. Add butter. If apples are tart add a little sugar.

**Béchamel Sauce.** 2 oz. flour, 2 oz. lean ham, a small carrot,  $\frac{1}{2}$  a small onion or a shallot, 2 sprigs of parsley, 1 pint milk, salt and pepper. Chop up the ham into small pieces, put into a saucepan with the parsley, vegetables and milk. Simmer gently for  $\frac{1}{2}$  hour. Strain, blend the flour with a little cold water and add. Boil for 5 mins., season to taste, and serve.

**Bread Sauce.** 2 tablespoonfuls white breadcrumbs,  $\frac{1}{2}$  pint milk, 1 slice mild onion, 1 oz. butter, seasoning of pepper and salt. Simmer the slice of onion in the milk for a few minutes, and strain milk on to the crumbs. Cover over and let remain a little time. Return to saucepan with seasoning, and heat carefully, stirring gently until sauce is thick and very hot; add the butter, off the fire, and beat well in. Serve in a well-heated sauce boat. The taste of the onion must not be in the least perceptible, as onion, to some people, is very distasteful. For the same reason it is unwise to add cloves or mace, their flavour being overpowering, but a dash of nutmeg is safe.

**Brown Clear Gravy.** 1 rasher of lean bacon cut in dice, 1 teaspoonful of minced onion, small teaspoonful of meat essence, seasoning of pepper and salt,  $\frac{1}{2}$  oz. butter,  $\frac{1}{2}$  pint of stock. Melt butter, add minced bacon and onion, fry lightly 3 or 4 mins., add seasoning, meat essence and stock, and simmer a few minutes. Strain.

**Brown Sauce.** 1 oz. flour,  $\frac{1}{2}$  pint stock, 1 teaspoonful meat extract or 2 cubes, 1 small onion,  $\frac{1}{2}$  carrot, 1 small piece of celery, 1 dessertspoonful of Yorkshire relish. Put all the ingredients except the flour into a small

saucepan with the stock; boil up briskly, remove the scum, and allow to simmer for about 15 mins. Strain through a cloth or fine strainer. Blend the flour to a smooth paste with a little water, and add to the stock. Stir, and bring the whole to the boil again. Cook for 5 mins.

**Caper Sauce.** Chop 1 tablespoonful of capers rather coarsely, and add them to  $\frac{1}{2}$  pint of white sauce, heat up and serve.

**Celery Sauce.** Boil a small head of celery in salted water, until soft. Strain, chop finely, reheat, and rub through a sieve; add this to white sauce (see recipe on page 139).

**Cheese Sauce.** 1 oz. flour, 1 oz. margarine,  $\frac{1}{2}$  pint milk,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  small teaspoonful pepper and a few grains cayenne, 2 tablespoonfuls grated Parmesan, or a good strong Cheddar cheese. Melt margarine in a saucepan, add the flour and stir till smooth, but do not let it brown. Add milk, and stir till it boils. Cook gently for 5 mins., add seasoning, then the grated cheese, stirring well.

**Chocolate Sauce.**  $\frac{1}{2}$  pint water, 2 oz. vanilla chocolate, 1 teaspoonful corn-flour, 1 tablespoonful sugar. Cut up chocolate small and melt slowly in water over low heat, add sugar, simmer for a few moments. A few drips of vanilla improve this sauce.

**Dutch Sauce.** 1 oz. flour, 1 oz. margarine,  $\frac{1}{2}$  pint milk,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  small teaspoonful pepper, 2 yolks of eggs, 1 large teaspoonful vinegar. Melt margarine in a saucepan, add the flour, and stir over the fire till smooth. Add the milk and stir till it boils. Cook slowly for 5 mins., add seasoning, remove pan to side of fire. Stir in the beaten yolks of eggs. Cook again till the mixture thickens without boiling. Remove from fire, add vinegar, and serve.

**Egg Sauce.** Shell a hard-boiled egg, separate the yolk from the white, and chop the latter rather finely, mix

with  $\frac{1}{2}$  pint of white sauce, rub the yolk through a sieve, put into the sauce and reheat.

**Hard Sauce.** (very good with Christmas Pudding). 4 oz. icing sugar, 2 oz. fresh butter, 2 tablespoonfuls brandy or whisky. Cream butter and sugar together until smooth, then slowly beat in spirit.

**Hollandaise Sauce.** 1 oz. flour, 2 oz. margarine, 1 $\frac{1}{2}$  tablespoonfuls vinegar,  $\frac{3}{4}$  pint of milk, the juice of  $\frac{1}{2}$  a lemon, 1 small crushed shallot, 2 yolks of eggs, salt and pepper. Melt the butter and flour together, put in milk, stir until it boils, then add the lemon juice, shallot and vinegar, whisk in the egg yolks one at a time. Place the stewpan in a pan of boiling water, and continue to whisk until the sauce is smooth and creamlike; it must not be allowed to boil. Strain and serve.

**Horseradish Sauce.** The cheapest and quite one of the nicest horseradish sauces can be made as follows:—Take 2 tablespoonfuls sweetened condensed milk, 1 saltspoonful salt, 2 tablespoonfuls vinegar, and (about) 2 tablespoonfuls finely grated horseradish. Put salt with milk and gradually drip in vinegar, stirring all one way. When smooth and thickened, mix in horseradish. This sauce is every bit as good as one made with cream.

**Jam Sauce.** 1 gill water, 2 teaspoonfuls lemon juice, 2 tablespoonfuls red jam. Put all in small pan, simmer for a few minutes, colour with a little cochineal if you have it, and strain.

**Lemon Sauce.** 1 teaspoonful corn-flour, rind and juice of a lemon, 2 oz. sugar,  $\frac{1}{2}$  pint of water. Bring water, grated lemon peel, and sugar to the boil, thicken with the cornflour, simmer for 3 mins., then add lemon juice.

**Lobster Sauce.** Chop up a heaped tablespoonful of lobster (tinned will do), and mix it with  $\frac{1}{2}$  pint of white

sauce, heat it up and add a teaspoonful of anchovy essence.

**Mayonnaise Sauce.** 1 dessertspoonful flour, 1 teaspoonful mustard, 1 dessertspoonful sugar, few grains cayenne, 1 egg, 2 tablespoonfuls salad oil, 1 gill vinegar,  $\frac{1}{2}$  pint milk. Mix all dry ingredients, beat up the egg and add; then add the oil gradually and the vinegar. Lastly add the milk, put in a double boiler, or jug inside saucepan of boiling water, and stir till the consistency of custard.

**Mushroom Sauce.** 1 oz. flour,  $\frac{1}{2}$  lb. mushrooms,  $\frac{1}{2}$  pint milk, 1 oz. butter,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  small teaspoonful white pepper,  $\frac{1}{2}$  small saltspoonful nutmeg. Clean, peel, and remove the stalks from the mushrooms, stew in milk till soft, take them out, pound them, and rub through a wire sieve. Melt the margarine in a saucepan, stir in the flour till smooth, add the milk in which the mushrooms were stewed and the mushrooms, stir the mixture over the fire till it simmers. Cook for 5 mins., add salt and pepper, and nutmeg.

**Mustard Sauce.**  $1\frac{1}{2}$  oz. flour, 1 oz. margarine,  $\frac{1}{2}$  pint milk, 1 dessertspoonful mustard, pepper and salt. Melt margarine in a small saucepan, stir in the flour, and blend over the fire without browning, add the milk and bring to the boil, cook for 5 mins. Mix the mustard with a little cold milk into a smooth paste, stir into the sauce, boil up again, season and serve.

**Onion Sauce.** Make a white sauce, and add a good-sized onion boiled in salted water, drained, and finely chopped. Or the onion may be stewed in milk (slightly increasing quantity), then sauce made with milk.

**Oyster Sauce.** Blanch 6 large oysters, remove the beards and cut the oysters into quarters or eights. Have ready about  $\frac{1}{2}$  pint of white sauce, to which add the strained liquor of the oysters, boil up and add the oysters, reheat

but do not boil, and add a few drops of lemon juice.

**Parsley Sauce.** Take some fresh parsley, wash thoroughly, and chop leaves finely, squeeze in a cloth. To make sauce, add one dessertspoonful of chopped parsley to  $\frac{1}{2}$  pint of white sauce, bring to the boil and finish with a few drops of lemon juice.

**"Roux."** This is a term often met with in cookery recipes. It really means the mixture of flour and butter that is fried together to thicken and colour a sauce. By this frying a deep brown or a pale yellow colour can be obtained.

**Savoury Lemon Sauce.** Make white sauce, after boiling, add a dessertspoonful of finely chopped parsley, a pinch of mixed herbs and the juice of  $\frac{1}{2}$  a lemon; a spoonful of cream is an improvement. Allow the sauce to reheat but not to boil.

**Shallot Sauce.** 2 oz. flour, 4 shallots, seasoning to taste, 2 oz. butter,  $\frac{1}{2}$  pint milk. Melt the butter and stir the flour smoothly into it, letting them cook together for a minute or two. Put the milk into another saucepan, with the shallots grated into it, and bring to the boil. Add gradually to the flour and butter mixture, and bring to the boil, then let the sauce simmer in a covered pan for 20 mins. Season generously, adding a suspicion of powdered mace.

**Shrimp Sauce.** Boil shells and heads of a gill of well-washed shrimps in enough vinegar to cover; to this add a blade of mace and a bayleaf. Strain the liquor into  $\frac{1}{2}$  pint of white sauce, add a gill of picked shrimps and boil up.

**Tomato Sauce.** 1 oz. flour, 2 oz. fat bacon, 1 oz. margarine, 4 shallots, 1 small bunch of mixed herbs, 1 lb. tomatoes (or 1 tin of preserved tomatoes),  $\frac{1}{2}$  pint water or stock,  $\frac{1}{2}$  teaspoonful salt and pepper. Cut the bacon into dice and fry it with the margarine, put in the chopped shallots



and herbs, and fry gently for 3 mins. Then add the tomatoes, cut into small pieces, and simmer till tender. Rub through a sieve, boil up again, blend the flour with a little water, add and stir till it boils, cook for 5 mins. Add seasoning.

**Whipped Sauce.** 1 gill sherry, 2 yolks of eggs, 1 tablespoonful sugar. Use a double saucepan, or jug inside saucepan of boiling water. Whip yolks, add sherry and sugar, and continue whisking until sauce is foaming and thick. Do not let sauce boil.

**White Sauce.** 1 oz. butter,  $\frac{1}{2}$  pint milk,  $\frac{1}{2}$  teaspoonful salt,  $\frac{1}{2}$  small teaspoonful white pepper, 1 oz. flour. Melt the margarine in a saucepan, stir in the flour till smooth, add the milk, and stir the mixture over the fire till it boils. Cook for 5 mins. and add seasoning.

**Wolsey Sauce.**  $\frac{1}{2}$  pint white sauce, add  $\frac{1}{2}$  oz. lobster spawn, rubbed smooth on a plate with a pat of butter. Whisk this into the sauce, let it come to the boil, and finish with a tablespoonful of cream.

## BREAKFAST AND SUPPER DISHES

All these dishes are savoury, nourishing, economical, and have been selected, as far as possible, to suit the housekeeper who is too tired at the end of the day, and too busy at the beginning, to spend more than a few minutes over her stove. A great many of the dishes can be prepared beforehand—as will be seen from directions—and merely require heating through before serving. With regard to omelets, and some other egg dishes, it will be noted that small quantities of *butter* are demanded for these, and whenever possible butter should be used. Margarine—excellent substitute as it is in many ways—is not at its best in anything as delicate

as an omelet. Nor is it the ideal frying medium.

**Anchovy Olives.** 8 small olives; 1 teaspoonful of anchovy paste, 1 oz. butter, 4 hot croutons of bread, fried in a little butter. Stone the olives by peeling them round close to the stone with a pocket knife, fill the cavities with a little of the anchovy and butter mixed smoothly together. Spread the croutons with a fairly thick layer of the anchovy butter, arrange two olives on each, and set in a gentle oven 4 or 5 mins. until very hot. Serve at once.

**Asparagus Omelet.** A small tea-cupful of cooked asparagus points, 3 eggs, 1 oz. butter, seasoning of pepper and salt. Young "sprue" grass, gently steamed and cut in  $\frac{1}{2}$ -in. lengths as far as tender, is best for this. Add the asparagus tips to lightly mixed eggs, with a seasoning of pepper and salt, and finish as in first recipe.

**Bacon and Prune Rolls.** 4 rashers of fat bacon, 4 large prunes, 1 oz. butter, a little grated coconut. Cook the prunes slowly till soft, remove the stones and fill with coconut and butter. Fry the bacon and small croutons of bread, roll the prunes in the rashers of bacon and serve very hot on the croutons.

**Bacon Rolls.** Small fingers of cold beef or steak, thin rashers of bacon, one for each piece of beef, a little made mustard, 1 tablespoonful of Worcester sauce. Mix mustard and sauce together. Dip each meat finger into it, then roll in rasher of bacon, from which rind has been carefully cut away. Secure with tiny toothpick skewer. When wanted, cook till bacon is crisp. Serve each on finger of toast.

**Boiled Cow Heel Pudding.** Cow heel makes a very savoury pudding if cut in small pieces and wrapped in slices of bacon, seasoned with pepper and salt, sweet herbs and onion. Fill up with stock, cover with a thick crust and boil 3 hours.

**Breakfast Savoury.** Mince 1 onion

and fry in 1 oz. of fat, mince 2 or 3 oz. ham, and add with the same quantity of boiled rice and 1 teaspoonful curry powder. Fry all together till quite hot and serve with slices of hard-boiled egg as a garnish.

**Buck Rarebit.** Melt 2 oz. margarine in a pan, add 4 oz. cheese cut up into small pieces, and 1 teacupful milk. Stir until the cheese is dissolved, add salt, 1 teaspoonful made mustard, and 1 egg well beaten. Cook for 1 minute, and serve immediately on hot toast.

**Cheese Soufflé.** This is the simplest cheese soufflé, and yet as good as many more complicated ones: Add to  $\frac{1}{2}$  pint thick white sauce that has grown cool 3 tablespoonfuls of grated cheese and 3 egg yolks. Mix well, fold in 3 stiffly beaten whites of eggs, and put in hot oven for a  $\frac{1}{2}$  of an hour.

**Crab Toast.** The best meat from a freshly boiled crab, 1 teaspoonful of anchovy essence,  $\frac{1}{2}$  lb. margarine, mixed mustard, salt, and pepper. Pound the fish and the margarine together with the back of a wooden spoon, then stir in the anchovy,  $\frac{1}{2}$  a saltspoonful of made mustard, and salt and pepper to taste. Stir over the fire in a small saucepan till the mixture gets nearly to boiling point. Rub through a sieve, and leave to cool. Toast lightly both sides of small fancy shapes of white bread, let them get cold and spread with fresh butter. Pile cold crab on each, and sprinkle with chopped parsley.

**Creamed Haddock.** 1 fair-sized haddock,  $\frac{1}{2}$  pint white sauce. Népaül (if possible), pepper and chopped parsley. Steam haddock, and while hot remove all skin and bones. Flake and mix with sauce. When wanted, stir gently on stove till heated, and sprinkle with Népaül pepper and parsley when dished up.

**Delicieuses Au Fromage.** This is the simplest dish of all, and yet one that has a particularly good effect. Take a  $\frac{1}{2}$  lb. of grated cheese, mix with 3

whites of eggs beaten very stiff, form into little balls, dip in egg yolk, roll in breadcrumbs, and fry at once in deep fat. Serve these most attractive golden-brown balls garnished with parsley.

**Egg and Macaroni Pie.** Boil a  $\frac{1}{2}$  lb. macaroni in salted water till soft and cut in small pieces. Grease a piedish, line with macaroni, season with salt and pepper, add a sprinkling of parsley and a little onion. Cover with a layer of sliced hard-boiled eggs, then a layer of thick white sauce. Fill the dish up, cover with some good pastry and bake until brown in a good oven about  $\frac{1}{2}$  of an hour.

**Egg Patties.** Hard-boiled eggs cut in dice, with only half the whites added, and warmed in a little good white sauce, make excellent fillings for patties. These also are more savoury if a little cheese and liquid butter are added as a "capping" and browned.

**Eggs à la Milanaise.** Poach 2 eggs for each person in vinegar-flavoured water, take out and strain. Have ready a thick white sauce, to which  $\frac{1}{2}$  lb. of grated cheese has been added, and which has cooked for several minutes. Add a little piece of butter, slip the eggs into the sauce (which should be in a fireproof dish), and put into a very hot oven for 10 mins. till it is brown on top.

**Eggs en Cocottes.** Eggs, butter, a little cream, pepper and salt. Butter as many small fireproof dishes as you want. Break an egg into each, sprinkle with pepper and salt, and pour 1 teaspoonful cream over each egg. Stand the cases in a tin with enough hot water to come half-way up the sides, and cook in the oven about 7 mins., or until the eggs are set. This dish may be varied by putting 1 teaspoonful of chopped ham, tongue, mushroom, etc., at the bottom of the little dish, then the egg with the cream on the top. Or grated cheese may be sprinkled both above and below the egg.

**Eggs Portugaise.** 3 eggs, 1½ oz. butter, ¼ lb. tomatoes, 1 teaspoonful minced onion, 1 teaspoonful of good sauce, 4 squares of hot butter toast. Melt half butter, add onion, and fry 2 or 3 mins., add cut up tomatoes and simmer until tender; let cool a little, then mix in eggs and rest of butter with sauce, and stir all over moderate heat until the mixture thickens like scrambled eggs. Have ready hot toast, pour the eggs over and serve at once.

**Eggs Soubise.** New laid eggs, hard boiled, shelled and quartered, and warmed in a little onion sauce, make a delicious filling to a light puff pastry case. A cupful of cooked green peas turns this into a pretty-looking dish.

**Eggs Sur le Plat.** 3 eggs, 1 oz. butter, salt and pepper to taste. Lightly butter a flat fireproof dish, and break the eggs into it without breaking the yolks. Season with pepper and salt, and put the rest of the butter in small pieces on the top. Set the dish in a moderate oven, and let it remain until the whites become set, but by no means hard. They will require about 10 mins. Serve hot.

**Eggs with Cheese.** 4 hard-boiled eggs, ½ pint white sauce, 2 oz. grated cheese, seasoning. Cut the hard-boiled eggs in slices and arrange them neatly in a fireproof dish. Prepare a good white sauce, and season it rather highly with pepper, salt and a little made mustard. Add half the cheese, and pour this over the eggs, sprinkle the remainder of the cheese over the top, lay on a few pieces of butter and brown in the oven or under the grill. Put on a hot dish and serve at once.

**Eggs with Shrimp Sauce.** 3 eggs, 3 rounds of hot buttered toast, ½ cupful white sauce, ½ pint picked shrimps, pepper and salt. Heat the sauce in a small saucepan and add enough shelled shrimps to thicken the sauce well. Poach the eggs, and lay them on 3 rounds or squares of hot buttered toast. Season the sauce with pepper

and salt, and pour it over the eggs. Serve very hot.

**Farced Eggs.** Hard-boiled eggs, left to cool, shelled, lightly floured, and covered with a very thin overcoat of pork sausage meat, in its turn egged and breadcrumbed, and the transformed eggs gently fried in plenty of boiling fat, are nice, and can be prepared at any time.

**Fried Scallops.** ½ dozen scallops, pepper and salt, a little flour, egg and breadcrumbs. Wipe the scallops and cut them in two pieces. Dry them with a little flour, and then coat with egg and breadcrumbs. Fry a nice brown colour in boiling fat, drain and serve garnished with cut lemon and parsley.

**Ham Omelet.** 2 oz. lean ham or bacon, 1½ oz. butter, 3 eggs, a seasoning of pepper. Cut ham in small dice, toss with half the butter 3 or 4 minutes, until brown but not dry. Melt rest of butter in omelet pan, make very hot, add ham dice, etc., with a dash of pepper, pour in slightly beaten eggs, stir once to mix, allow nearly to set, slip pan under the grill for a couple of seconds, and serve on a very hot dish immediately.

**Hot Lobster.** 1 tin of best lobster, 2 oz. margarine, 1 tablespoonful flour, ½ pint milk, 1 teaspoonful Yorkshire relish. Make sauce with flour, margarine, and milk. Cook for 5 mins., season, add relish and lobster (drained and flaked). Heat carefully when required. Serve with toast.

**Kidney Toast.** Skin 2 sheep's kidneys and cut in fairly thick slices. Fry lightly in margarine, spread each slice with a little chutney, sprinkle with pepper and salt, and wrap in a thin rasher of bacon, place these on a skewer on a baking tin in the oven, and bake for 5 or 6 mins. Serve each on a fried crouton of bread.

**Lamb Cutlets in Mint Jelly.** Braise the "chop end" of a small loin of lamb with vegetables and a little stock

and set aside to cool. Whilst still warm, cut into neat small chops, trim away nearly all fat, and make a nice shape. Have ready some warm mint jelly, made by dissolving  $\frac{1}{2}$  oz. of gelatine in  $\frac{1}{2}$  pint of mint sauce, pour a little in a shallow tin, set the cutlets rather closely on it, pour over rest of liquid jelly and leave to set. When firm, cut round each cutlet with a sharp knife, and set each in a paper cutlet case, or in a row overlapping each other in a glass dish.

**Lobster Omelet.** 1 small tin of lobster, 2 oz. butter, 3 eggs, seasoning of pepper and salt,  $\frac{1}{2}$  teaspoonful anchovy sauce. Cut the lobster meat in small dice and toss in an oz. of butter 2 or 3 mins.; make rest of butter very hot in omelet pan, add lobster and seasoning, pour in lightly mixed eggs, stir just enough to mix all, and finish as in "plain French omelet." Serve instantly. Red pepper and tiny rolls of brown bread and butter are good with this.

**Minced Veal with Eggs.** A little cooked veal, spoonful or two of broth, pepper and salt, and a scrap of minced lemon peel, 3 or 4 eggs, 1 oz. butter. Put the veal through the mincer, add a mite of lemon, some pepper and salt, and a very little broth. Butter some fireproof shells, put in a small spoonful of the mince, and slip an egg from a cup in each; dot a little butter on when the eggs are beginning to get firm, about 6 to 8 mins. in a moderate oven will cook them, or, if the mince is used very hot, 2 or 3 mins. under the grill will cook the eggs sufficiently.

**Omelet with Green Peas.**  $\frac{1}{2}$  pint green peas, 2 oz. butter, 1 teaspoonful flour, a little mint, seasoning of pepper and salt, an omelet made as above. Put the peas in a casserole with a leaf of mint and the butter broken in small bits among them; cook gently for 30 to 40 mins. until tender; turn them into a small saucepan, dredge in the flour and a dust of pepper and salt, and

simmer 2 or 3 mins. until lightly thickened. Keep hot while you make the omelet, dish it flat, quickly spread peas over, fold and serve. Well done this is *very* nice.

**Plain French Omelet.** 3 new laid eggs,  $\frac{1}{2}$  oz. butter, 1 small teaspoonful of minced parsley, 1 saltspoonful of minced chives or onion, seasoning of pepper and salt. Beat eggs together with a fork, only enough to mix them, add seasonings. Melt butter in a small pan. Let it get very hot, pour in eggs, and instantly tilt pan to and fro slightly and lift, lifting edges of omelet with a knife so that more liquid egg runs underneath, and continue doing so. Have a fair heat under pan, but not fierce, or omelet will quickly burn. Cook until omelet is nearly set. Slip the pan under the grill a couple of seconds and put the omelet on a very hot dish. The knack of folding it as it leaves the pan is quickly learnt. Serve immediately. Experience only teaches the exact moment the omelet is just perfect, neither "pancakey" nor with liquid egg inside.

**Poached Eggs à la Princesse.** 4 new laid eggs, 4 round croutons, fried in butter, 1 dessertspoonful grated cheese, seasoning of pepper and salt, a little liquid butter. For poaching: 1 dessertspoonful vinegar, 1 teaspoonful salt, 1 pint water. Let vinegar, salt, and water boil sharply, slip in eggs from a cup, let water reboil; lower heat and simmer 3 or 4 mins.; this should keep eggs a good shape. Take out with slice, drain on cloth, and trim neatly. Put each on its crouton, shake over a little cheese, season, sprinkle with a few drops of butter, and slip under the grill a minute until cheese is just melting and lightly brown.

**Poisson en Coquilles.** Big scallop shells are the prettiest things in which to serve this dish. Place fresh lettuce leaves in the bottom of each, lay two or three cold fillets of fish on top, add a



few very thin slices of some good pickle and pour a thick mayonnaise sauce over all.

**Rice Jamboree.** 1 breakfastcupful boiled rice, 2 hard-boiled eggs, chopped up finely, 1 breakfastcupful minced ham, chicken, or rabbit, and a few drops lemon juice. Mix well with one beaten egg and 1 teacupful milk or stock. Pour into greased mould and steam for 30 mins.

**Roes on Toast.** 3 fresh herrings, 1 spoonful vinegar, 1 gill water, a few peppercorns,  $\frac{1}{2}$  oz. margarine, 6 strips of hot buttered toast. Remove the roes from the fish, divide in half, lengthwise, and soak in warm water an hour. Boil vinegar, water and peppercorns for 5 mins., lay roes in small baking-dish, pour hot vinegar, etc., on them, cover with a thickly-buttered paper and bake in gentle oven for 12 to 15 mins. Drain well, have ready strips of very hot toast, lay a piece of roe on each, slip back in the oven a minute or two to get very hot indeed, and serve instantly. The fish should be grilled and served with mustard sauce at some other time.

**Sardine Eggs.** Boil 3 eggs hard, halve them, remove the yolks, pound in mortar with 3 scraped and boned sardines of a good brand, add 1 teaspoonful finely chopped parsley, 1 oz. margarine, pepper, salt, and a few drops lemon juice and a few drops of essence of anchovy. Fill the whites up with this mixture, arrange them on a salad, and serve with a French dressing.

**Sardines and Bacon.** Cut very thinly as many slices of bacon as required. Skin an equal number of sardines, lay a fish on each slice, roll up, place in a baking tin and bake for a few minutes. Serve each roll on a finger of toast, sprinkled with chopped parsley.

**Sausage and Tomato Pie.** 1 lb. sausages, 4 tomatoes, and some mashed potatoes. Skin the sausages and slice the tomatoes. Place them in alternate

layers in a greased piedish, sprinkle tomatoes with salt and pepper and a few drops of vinegar, cover with mashed potatoes, brush with milk, and bake for an hour in a moderate oven.

**Sausage Meat Cakes.** 1 lb. sausage meat,  $\frac{1}{2}$  lb. tomatoes. Make the sausage meat into quite small flat cakes. Place in a baking-tin, cover and cook in a moderate oven for 15 mins. Drain from fat and put ready on dish with a slice of tomato on top of each. When wanted place under griller until tomato is cooked.

**Savoury Sandwiches.** Between 2 small thin squares of buttered bread put a thin square of Gruyère cheese and a tiny shred of ham, both well seasoned with mustard, salt and pepper. Tie each little sandwich by means of a thread of cotton (take off afterwards). Allow 3 for each person and fry till golden coloured in a little hot fat, all butter if you can afford it; if not, half butter and half lard. Serve immediately.

**Scotch Woodcock.** Toast and butter two thick slices of bread, spread thinly with anchovy paste, place one on top of other, and cut in 4. Beat up the yolks of two eggs, add  $\frac{1}{2}$  pint milk, and stir over heat till thick. Pour over the toast, and serve very hot.

**Scrambled Eggs with Green Peas.** 3 eggs, 2 oz. butter, seasoning of pepper and salt, 1 spoonful potted ham, 4 croutons,  $\frac{1}{2}$  pint hot cooked peas. Mix the ham with an oz. of butter and spread the croutons with it, keep them very hot. Scramble the eggs with butter and seasoning as usual; pile some on each crouton, and serve in a very hot dish with little heaps of green peas seasoned and tossed in butter. Serve very hot.

**Sheep's Head and Potato Pie.** Boil and mash 1  $\frac{1}{2}$  lb. potatoes, and line a piedish with them. Place as much flesh from the head as will half fill the dish, add some of the liquor in which the head was boiled, cover the top

with a thick crust of mashed potatoes, rough up and dot with dripping, and bake till brown in a good oven.

**Steak and Kidney Pudding.** 1 lb. steak, and  $\frac{1}{2}$  a kidney, flour, 1 small chopped onion, and a little parsley. Grease and line a basin with good pastry, add the meat sliced into neat pieces, season and fill up with water, cover with a thick round of pastry, place in steamer, and steam for 3 hours. Enough for three people.

**Suprêmes au Fromage.** Make a white sauce, using 2 tablespoonfuls of butter, and 2 tablespoonfuls of flour, with a breakfastcupful of milk. When this sauce is cold add 2 beaten eggs and  $\frac{1}{4}$  lb. grated cheese. Roll into little sausages, flour, and fry in deep fat.

**Swiss Omelet.** Ingredients as French omelet, but whisk the whites of the eggs separately to a very firm froth, and fold into the yolks and seasoning. This type of omelet takes a little more cooking, and will foam quite high when held under the grill; leave cooking a moment or two until the surface is very lightly browned. Serve very quickly.

**Tomato and Sardines.** 4 sardines, of a good brand, 1 spoonful thick tomato sauce, 4 strips of hot buttered toast. Scrape the sardines to remove the skin, and pick out the backbones. Spread the toasts with tomato, and set in the oven to get very hot; then lay a sardine on each strip and replace in oven until hot through. Serve very hot. The savoury bottled tomato sauce should be used for this dish.

**Tomato Wiggle.** 2 eggs, 2 tomatoes dropped into boiling water and skinned,  $\frac{1}{2}$  cupful of breadcrumbs,  $\frac{1}{4}$  lb. grated cheese, 2 oz. margarine, seasoning of pepper and salt. Whisk eggs, chop tomatoes, and mix with breadcrumbs and cheese, season rather highly. Leave in basin till wanted, then melt a knob of margarine in saucepan, and

stir "wiggle" over the fire till nearly set. Serve on toast. This quantity makes two good portions.

**Tongue Squares.** Fry as many squares of bread in smoking fat as required. Sprinkle with a little grated cheese, cayenne and salt, grate 2 oz. tongue and heap on the squares, serve either hot or cold.

**Walnut Eggs.** Shell 3 or 4 hard-boiled eggs. Pound the yolks to a paste and add 1 oz. finely chopped walnuts, 1 teaspoonful chopped parsley, lemon juice, pepper and salt. Serve round, or *on*, a nice green salad.

## BISCUITS

Very few people, comparatively, make biscuits at home. A very great pity, for the price of biscuits still remains very high and home made they are not only nicer, but remarkably inexpensive.

**Abernethy Biscuits.** 1 lb. flour, 3 oz. sugar, 1 egg,  $\frac{1}{4}$  lb. margarine, 1 $\frac{1}{2}$  teaspoons caraway seeds, 1 tablespoonful milk (about), pinch of salt. Rub margarine into sifted flour, add sugar and seeds. Mix with egg and enough milk to make stiff paste. Roll out until thin, cut into rounds, and bake for about 10 minutes on greased baking sheets, in not too hot an oven.

**Banff "Nobbies."**  $\frac{1}{2}$  lb. margarine,  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. sugar,  $\frac{1}{2}$  lb. cornflour, 1 egg (or quantities may be halved if only a small number are wanted). Cream margarine and sugar, gradually add other ingredients, adding a little milk if necessary. Make into very small round balls. Slightly flatten tops. Bake on greased sheets in moderately hot oven. When cold put two together with jam, melted chocolate, almond paste, or lemon curd between.

**Cinnamon Biscuits.** 1 lb. flour,  $\frac{1}{4}$  lb. margarine, 6 oz. sugar, small tea-

spoonful cinnamon powder. Mix with milk or water. Roll out, bake till pale brown and crisp.

**Coconut Drops.**  $\frac{1}{2}$  lb. desiccated coconut, 2 oz. flour,  $\frac{1}{2}$  tin sweetened condensed milk. Mix flour and coconut thoroughly, then use enough of the milk to moisten mixture. Drop from teaspoon on to greased paper. Bake in slow oven till faintly coloured.

**Cream Crackers.** 2 oz. margarine,  $\frac{1}{2}$  lb. flour, saltspoonful of salt, mix with milk, or milk and water to rather stiff dough. Roll out thin. Cut in small squares, and prick. Bake in a moderate oven.

**Dessert Biscuits.**  $\frac{1}{2}$  lb. flour, 5 oz. sugar,  $\frac{1}{2}$  lb. ground almonds, 2 eggs, 5 oz. margarine, 2 tablespoonfuls milk. Cream margarine and sugar, add beaten eggs and flour alternately, stir in milk and ground almonds. Line a big flat tin with paper, pour in mixture, and bake. Cut into fingers, diamonds, etc. These may be iced with a plain boiled icing, coated with melted chocolate, or brushed with melted jam or jelly and covered with chopped nuts. Anyway, they are delicious and—*bought*—would cost from 3s. to 5s. a pound.

**Milk Biscuits.** 1 lb. flour, 2 teaspoonfuls baking powder, 2 oz. margarine (melted) and (about) 1 gill of milk—or water. Mix well, roll, cut out, prick, and get into moderate oven as quickly as possible. Bake till nicely brown.

**Nut-Wheat Biscuits.**  $\frac{1}{2}$  lb. ground nuts,  $\frac{1}{2}$  lb. wholemeal,  $\frac{1}{2}$  teaspoonful bicarbonate of soda dissolved in milk, enough milk or water to mix. Knead very well, roll out till thin, prick, and cut, and bake until crisp. These are most sustaining, and keep well in a tin.

**Oatmeal Biscuits.**  $\frac{1}{2}$  lb. medium oatmeal,  $\frac{1}{2}$  lb. flour,  $\frac{1}{2}$  lb. margarine, saltspoonful salt, 2 oz. sugar, a little

milk. Rub margarine into flour lightly. Add all other ingredients. Mix to stiff paste with milk or water. Roll out, and bake till crisp in not too hot oven.

**Parkin Biscuits.**  $\frac{1}{2}$  lb. margarine, 1 lb. medium oatmeal, 1 teaspoonful ground ginger, 2 oz. peel, 1 teacupful golden syrup,  $\frac{1}{2}$  teaspoonful bicarbonate of soda, and a cup of milk. Rub margarine into oatmeal, add other ingredients, soda (dissolved in milk) last. Beat well. Pour thinly into buttered tins. Bake slowly. Cut up when quite cold.

**Plain Wholemeal Biscuits.** 1 lb. wholemeal, 1 teaspoonful salt, enough water to make a moderately stiff dough. The dough must be very well kneaded—until it feels elastic. Then roll out, cut and prick, and bake in a moderate oven for about 20 mins.

**Rice Biscuits.**  $\frac{1}{2}$  lb. finely ground rice,  $\frac{1}{2}$  lb. margarine,  $\frac{1}{2}$  lb. sugar, 1 egg, and a little milk. Lemon flavouring, or ground rind. Cream margarine and sugar, add beaten egg, gradually add rice flour, and a little milk if necessary, and flavouring. Roll out and cut. Bake in very moderate oven. Should be sprinkled when nearly done with coarse sugar.

**Shortbread Biscuits.** Rub 8 oz. margarine into 1 lb. flour, add 1 oz. cornflour, and  $\frac{1}{2}$  lb. sugar (castor is of course used for all biscuits). Mix with as little water as you can manage. Roll out, cut and prick well, and bake to a delicate brown in a moderate oven.

**Shrewsbury Biscuits.** 1 lb. flour, 6 oz. margarine, 4 oz. well cleaned and dried currants, the grated peel of a lemon,  $\frac{1}{2}$  lb. sugar, and enough milk to mix. Rub margarine lightly and well into flour, add other ingredients, and make into a fairly soft dough. Roll out and cut into rounds. Bake to a pale brown on greased tins.

**Sponge Fingers.** 1 teacupful of flour,

1 ditto of castor sugar, 3 eggs. Cover baking sheet with paper and dust with sugar. Beat eggs well, gradually beat in sugar and flour. Beat again. Drop sponge with teaspoon in finger shapes on to prepared paper. Bake for about 5 minutes. Lift from paper gently with knife. Stick two together by spreading flat sides with jam.

Sweet Crisps.  $\frac{1}{2}$  lb. margarine,  $\frac{1}{2}$  lb. sugar, 10 oz. flour, a few drops of vanilla or lemon flavouring, 1 teaspoonful baking powder, 1 egg, 4 tablespoonfuls milk (about). Sift baking powder with flour, cream margarine and sugar, add flavouring, and beaten egg, and enough milk to make nice consistency. Drop in teaspoonfuls on buttered tin, sprinkle with powdered sugar. Bake in sharp oven for about 10 minutes. N.B.—Biscuits spread a good deal.

Walnut Biscuits. 1 lb. flour, 4 oz. margarine,  $\frac{1}{2}$  lb. walnuts (finely chopped),  $\frac{1}{2}$  lb. sugar and enough milk to mix. Roll out, cut, and bake in a moderate oven. Save a spoonful of sugar to shake over them when nearly done.

## JAMS AND JELLIES

Bought fruit is best washed in plenty of water, but do not *soak* it; turn it into the preserving pan with the water just "hanging about." Home-grown fruit can usually be brought straight from the garden to the kitchen. Put a small cupful of water at the bottom of the pan when the fruit goes in quite dry.

All Sorts Jam. 2 lb. cherries, 1 lb. red currants, 1 lb. gooseberries,  $\frac{1}{2}$  lb. raspberries, and  $\frac{3}{4}$  lb. sugar to each lb. of fruit. Stone the cherries, stalk the currants, top and tail gooseberries, hull the raspberries and examine them for grubs. Weigh the fruit and sugar. Put fruit into preserving pan, add sugar. Bring to boiling point slowly and boil until jam sets.

Apple Cheese. Wash and slice some good cooking apples, and cook until a soft pulp is formed. Rub through a sieve, return the purée to pan and stir over the heat until thick. Measure and allow  $\frac{1}{2}$  lb. of sugar to each pint,  $\frac{1}{4}$  teaspoonful of ground cloves, and the same amount of cinnamon. Boil until the mixture will set—stirring all the time.

Apple Jam. 4 lb. apples, 2  $\frac{1}{2}$  lb. sugar. Pare, core and slice apples, dropping them into a bowl of water as you do so, or they will lose colour; drain them in a colander, turn into a preserving pan and simmer  $\frac{1}{2}$  an hour; add sugar and boil again 20 to 30 mins., skimming and stirring well. Test, and as soon as it will set, pour into jars.

Apple Jelly. To 7 pints of apple juice allow 7 lb. of preserving sugar and 3 lemons. Choose good cooking apples, wash and cut in pieces without peeling, put pieces in, cover with cold water, and bring to boil over gentle heat. Boil slowly until the mixture is reduced to a pulp, being careful to stir frequently. Strain through a jelly cloth, leaving it to drip all night. Measure it into preserving pan, add sugar and the strained lemon juice. Stir until the sugar is dissolved, then let the jelly boil quickly until it will set.

Apricot Cheese. Cut apricots in halves, and cook them over gentle heat. When soft rub them through a sieve, measure the purée, return to pan, and allow  $\frac{1}{2}$  lb. sugar to each pint of liquid. Stir the purée until boiling, then add sugar, and continue boiling until the mixture thickens. The stones may be broken and the kernels blanched and added to the cheese. Very useful for winter desserts.

Apricot Jam. 7 lb. apricots (weighed after stoning), 5 lb. sugar. Cut fruit in half in order to stone easily. Place in a bowl and put sugar over—leave for a night. Crack about half the stones and add kernels (remove skins



by pouring boiling water over). Boil all together rather gently for about  $\frac{1}{2}$  of an hour.

**Blackberry and Apple Jam.** To each 1 lb. of blackberries allow  $\frac{1}{2}$  lb. apples and 1 lb. sugar. Pick the berries, wash, pare, and slice the apples. Boil for 30 to 40 mins.

**Blackberry Jelly.** The fruit should be rather under-ripe, prepare it carefully. Put into a preserving pan and pour in cold water to half cover it. Then cook the berries slowly, bruising them with a wooden spoon to extract all the juice. Strain through a sieve covered with muslin, and leave to drip all night. Measure the juice, return it to a clean pan, and let it boil for 20 mins., add  $\frac{1}{2}$  of a lb. of sugar to each pint of liquid. Stir until dissolved, then boil all together until the jelly will set. Note.—A little strained lemon juice may be added to the blackberries when cooking.

**Black Currant Conserve.** To 4 lb. black currants allow 3 lb. granulated sugar and 6 oz. shelled walnuts. Prepare currants, put them into a large basin, and bruise them until not a berry is left whole. Turn pulp into pan, add sugar, and boil, stirring all the time until the mixture sets. A few minutes before it is ready add the walnuts.

**Black Currant Jam.** To 3 lb. black currants allow  $\frac{1}{2}$  pint water and 3 lb. sugar. Put currants and water in preserving pan and cook them from 20 to 30 mins., until they are tender. Have the sugar warmed, add it to the fruit, stir until dissolved, and then boil all together until the jam will set.

**Black Currant Jelly.** Remove stalks from the currants, wash and drain them. Put them into a large jar and add 1 gill of water to each pound of fruit. Cover and steam in a saucepan of water until all the juice is extracted from the fruit. Strain the currants through a jelly bag and let them drip all night. Next day measure the black

currant juice into a preserving pan, and to 1 pint juice allow 1 lb. sugar. Dissolve slowly, then boil until the jelly will set.

**Carrot Jam.** To 1 pint of carrot purée allow 1 lb. sugar, 1 lemon,  $\frac{1}{2}$  oz. sweet almonds, and 1 table-spoonful cooking brandy. Wash and clean carrots and cut them into small pieces. Cook them until tender in as little water as possible, and rub through a sieve. Measure the purée, put it into a preserving pan with the sugar, grated lemon rind and strained juice of the lemon. Stir until the sugar is melted, then boil until the jam will set. Add the almonds blanched and shredded, and brandy. This jam will not keep without brandy, but is worth it.

**Crab Apple Jelly.** 2 lb. ripe crab apples, 1  $\frac{1}{2}$  lb. sugar, 1  $\frac{1}{2}$  pints of water. Wash and stalk the crab apples and simmer them in the water until their juice is extracted, press them gently against the sides of the pan; strain all through a muslin laid in a sieve (without pressure), return juice to pan and boil about 15 mins.; add the sugar, gradually, and boil again about the same time, skimming well, and as soon as a little will set on testing, pour into small jars and tie down when cold.

**Cherry Jelly.** Stone and stalk as much fruit as required, and put into a jar, cover and set in a pan of boiling water, and steam until the fruit is soft. Pour through a jelly bag, squeezing juice well out. Allow 1 lb. of sugar for every pint of juice, but boil the latter up before adding the sugar. Boil rapidly for 20 minutes.

**Cranberry Jam.** Weigh and wash the fruit, allow 1 lb. sugar to every lb. of fruit, and 1 gill of water. Boil till it sets.

**Cranberry Jelly.** Cook 2 quarts of cranberries in enough water to cover them completely; when they are soft, strain, and allow 1 cupful of sugar to

each cupful of juice. Boil quickly, stirring in the sugar. When it jellies, pour immediately into hot jars and cover down.

**Damson Cheese.** 1 lb. sugar to 1 pint damson purée. Remove all stalks, put into a pan with just enough water to keep them from burning. Simmer until fruit is reduced to a pulp, stirring frequently. Rub fruit through a sieve, return all to pan, stir over heat until sugar is dissolved, and boil until the mixture will jelly when tested. Pour into small oiled pots, and cover when cold.

**Damson Jam.** 4 lb. damsons, 3 lb. sugar. Cut each damson once or twice, put them in a preserving pan with a spoonful or two of water, heat slowly, and boil about  $\frac{1}{2}$  hour, stirring well; it should be possible to remove a good many of the stones; add sugar and boil again about 20 mins., stirring and skimming as usual; test, and as soon as it sets, pour into jars. If the damsons are small and inclined to be tough, it is a great improvement to add a pound or so of ripe plums, cut in pieces, in place of the same weight of damsons.

**Damson Jam.** 6 lb. damsons, 6 lb. preserving sugar,  $\frac{1}{2}$  pint water. Use damsons that are not quite ripe. Wash well. Put into pan with water and cook until soft. Remove as many stones as possible (they float to the top). Now add sugar, cooking very slowly until sugar is melted. Now boil fast for about 25 mins.—or until it sets—this sometimes happens in 20 mins.

**Damson Jelly.** Prepare 6 lb. damsons by making a slit in each one with a knife. Put them in a stone jar, cover and stand them at night in a moderate oven. Next day drain off the juice, measure it, put it in a preserving pan and boil for 15 mins., then add sugar, allowing  $\frac{3}{4}$  of a lb. to every pint of juice. Boil until it jellies,

stirring constantly. A few blanched kernels may be added if liked.

**Date Jam.** To 1 lb. stoned and cut up dates allow  $\frac{1}{2}$  pint water, simmer dates over the heat until tender, stirring frequently. Add sugar, grated lemon rind and juice, and boil until thick.

**Delicious Cherry Jam.** 6 lb. cherries, 6 small oranges, sugar (1 lb. granulated to each 1 lb. fruit pulp). Take the rind very thinly from the oranges, avoiding the pith, and steep it in water for 12 hours. The water should be boiling when poured over the peel. Put into a preserving pan the cherries (stoned), the orange fruit, freed from all pith and pips and cut into small sections, the orange peel, shredded as for marmalade, and the water it is soaked in. Let them simmer quite gently for 30 to 40 minutes, stirring occasionally, then measure the pulp and stir in sugar. Boil gently for another  $\frac{1}{2}$  hour, stirring frequently.

**Dried Apricot Jam.** To 1 lb. of dried apricots allow 2  $\frac{1}{2}$  pints of water, 3 lb. sugar, and 2 lemons. Wash apricots, put them into a basin with 2  $\frac{1}{2}$  pints cold water, cover and stand for 24 hours, or longer. Put into preserving pan, add sugar, grated rind and juice of lemons. Bring slowly to the boil, stirring all the time. When the sugar is melted boil quickly, until the jam sets, from 20 to 30 mins.

**Dried Fig Jam.** 1 lb. dried figs,  $\frac{1}{2}$  lb. sugar, and 1 lemon. Wash figs and soak them for a few minutes in hot water. Drain and cut in slices, removing stones. Put figs into a preserving pan with the grated rind and juice of lemon, and enough water to keep from burning. Simmer until tender, stirring constantly. Add sugar, and cook until jam sets.

**Easy Raspberry Jam.** 6 lb. raspberries, 4 lb. granulated sugar. Stalk the fruit, shake over the sugar and stir all well together. Put in a preserving pan over a gentle heat and stir often

until sugar is melted. Boil fairly fast for about  $\frac{1}{2}$  hour, stirring and skimming well. Test as usual.

**Elderberry Jelly.** 4 lb. elderberries, 4 lb. crab apples, 2 quarts of water, sugar. Put the berries, free from stalks, into half the water, and the apples cut into quarters, into the other half. Simmer for an hour. Strain, then mix the juices and bring them to the boil. Add 1 lb. of sugar for every pint of juice and boil together until a little put in a cold plate sets quickly.

**Gooseberry Jelly.** Pick and wash gooseberries, put them into pan and barely cover with cold water, cook slowly until pulpy, stirring frequently. Strain through muslin spread over a sieve and leave to drip all night. Next day measure the juice into a clean pan and add 1 lb. of sugar to each pint. Stir until the sugar is dissolved, then boil quickly until the jelly will set.

**Grape Jelly.** Outdoor grapes may be used, and they should be rather under-ripe. Remove the stems, wash and drain them. Put them into a preserving pan with enough water to keep them from burning. Heat the grapes slowly until the juice runs freely, and keep mashing them down with a spoon. Then strain through a jelly cloth, but do not use any pressure. Leave them to drip all night and measure the juice, and to each pint of grape juice allow 1 lb. of sugar. Boil this alone for a  $\frac{1}{2}$  of an hour, add the sugar (heated) and boil until the jelly will set.

**Greengage Jam.** 4 lb. ripe greengages, 3 lb. sugar. Wash the fruit, cut a few of the ripest greengages in slices to help make juice, and gash the rest once or twice down to the stone, turn into a preserving pan, heat slowly, and simmer about  $\frac{1}{2}$  hour; add the sugar and boil fairly fast about a  $\frac{1}{2}$  of an hour; stirring and skimming well and taking out the stones as they float to the surface. Test, and pour into jars.

**Green Plum Jam.** 6 lb. green plums, 4 lb. sugar. Wash the fruit if neces-

sary, halve it and put in a pan with a cupful of water; heat slowly, stirring well, and boil about  $\frac{1}{2}$  hour, not too fast, add sugar and boil again 20 minutes, removing stones as they rise, skimming well and stirring. When jam begins to look clear test.

**Green Tomato Jam.** 4 lb. green tomatoes, 3 lemons, 3 lb. sugar. Wash tomatoes, remove stalks, plunge them into boiling water, leave for 3 minutes, drain well. Cut in slices and put into a basin in layers with sugar, add the juice of lemon. Cut lemon rinds in pieces, put them through a mincer, and add them to the other ingredients. Cover and stand overnight. Next day strain off liquid into preserving pan, bring to boil, and boil 15 mins. Skim, add tomatoes and cook until jam sets.

**Jessamine Jelly.** Make some apple jelly. When the sugar is dissolved, add carefully picked jessamine flowers in sufficient quantity to flavour. Strain jelly through muslin before potting.

**Lemon and Ginger Marmalade.** 8 lemons, pare the rinds and cut up into small chips, put into a muslin bag, cover with water and boil, throw away water, and throw away all pith. Cut up pulp, and cover with 5 pints of water. Stand for 2 hours with the bag of chips in centre. Remove bag. Boil pulp till soft, to every pint allow 1 lb. sugar and boil together for 45 mins. with  $\frac{1}{2}$  lb. of preserved ginger cut up into thin strips.

**Loganberry Jam.** 6 lb. loganberries, 6 lb. preserving sugar. Look through berries very carefully. Heat very slowly in the preserving pan, stirring constantly, and crushing with spoon (wood or silver spoon must be used) to make juice flow. Cook in the same slow fashion for about 15 mins. Add sugar. When dissolved boil until jam sets.

**Loganberry Jelly.** 6 lb. loganberries,  $\frac{1}{2}$  pint water,  $\frac{1}{2}$  lb. sugar to every pint of juice. Put the loganberries in a preserving pan, bruise them with a wooden spoon, pour on them the  $\frac{1}{2}$  pint

of water and simmer gently. When the loganberries are quite soft, strain off the juice through a hair sieve. Put it in a preserving pan with  $\frac{3}{4}$  of a lb. of sugar to every pint of juice, and boil until it jellies when tested. This fruit juice jellies very quickly, and should be tested in about 15 mins.

**Melon Jam.** 6 lb. melon (weighed after peeling and seeding),  $4\frac{1}{2}$  lb. crushed lump sugar, juice of 1 large lemon, grated rind of  $\frac{1}{2}$  lemon. Take rind from the fruit, remove seeds, and cut into chunky pieces. Put into a large bowl, and cover with the sugar. This should stand from one morning to the next. Strain the melted sugar and juice off into a preserving pan, add the lemon juice and the grated rind, and boil together for  $\frac{1}{2}$  an hour. Put the melon into this, then cook steadily for another couple of hours.

**Mixed Fruit Cheese.** Equal quantities of apples, pears and plums, 3 lb. of sugar to 2 lb. of pulp. Wash and stone plums, wash and slice apples and pears without peeling.

**Mulberry Jelly.** To 3 lb. mulberries allow 1 pint water and 1 lb. sugar to 1 pint juice. Use mulberries that are still rather hard. Put them into a preserving pan with the water and simmer slowly until the fruit is quite soft. Strain, and leave to drip. Measure the juice and add to it an equal amount of heated sugar. Boil all together until quite set. It should be a bright crimson colour.

**Orange Marmalade.** 2 lb. bitter oranges, 1 sweet orange, and 1 lemon. Slice oranges and lemon very thinly and discard the pips. Pass through a cutter or shred with knife and fork. Put into a large basin and cover with 8 pints of water, stand for 24 hours and boil till the chips are clear, which will take 3 hours' slow boiling, stand again for 24 hours, and return to the preserving pan with 1 lb. of sugar to every pint of juice. Boil from 30 to

45 mins., test, and, if firm, cool gently and remove at once from the stove.

**Orange Marmalade.** There is no better or more economical recipe for marmalade than the following one: 12 Seville oranges, 3 sweet oranges, and 1 lemon. Sugar and water as needed. See fruit is absolutely sound. Wash well and cut in halves. Squeeze out all juice and put aside in china bowl. Put pips in separate bowl and cover them with boiling water and put a plate over. Slice all peel very finely. When done put with juice. Measure mixture and to each pint put 3 pints of water. Cover over and leave all until the next day. Next morning boil pips with their liquid for 5 mins., strain on to the mixture of peel and juice and water. Turn all into pan and boil until peel is quite transparent and soft. Pour back into basin and keep another night. Next morning measure mixture as you put it into pan, and to each pint put 1 lb. of sugar. Boil until it will jelly. Be careful to stir very frequently.

**Pear Ginger Jam.** 4 lb. hard pears, 3 lb. sugar, 2 oz. ginger chips, and 2 lemons. Peel and core pears, put into basin in layers with sugar, cover, and let them stand all night. Chop ginger, add grated rind and strained juice of lemons, turn all into a preserving pan and cook until jam sets.

**Raspberry Jam with Currant Juice.** 6 lb. raspberries, 2 lb. currants,  $5\frac{1}{2}$  lb. granulated sugar. Mix the berries and the sugar in a large bowl, stirring thoroughly with a wooden spoon until the fruit is crushed. Let them stand from one morning till the next. The currants should be simmered separately, with only enough water added to prevent them burning, and the juice carefully strained from them and added to the raspberries in the preserving pan. Bring the mixture to boiling point, carefully remove any scum that rises, then boil the mixture very fast for 5 or 6 mins.



# SWEETMAKING AT HOME

*There is a subtle charm about home-made sweets, and this profitable hobby is one that appeals not only to women, but to children and men as well. The following Section is devoted to the subject of sweetmaking at home and each of the recipes given has been most carefully tried by the writer. The recipes for old-fashioned sweeties and goodies will be particularly welcome.*

**S**WEETMAKING appeals to us at all ages. From the days when we burnt our fingers—and the family saucepans!—in valiant efforts to make toffee out of strange ingredients, to those later days when, possibly armed with all the tools the most finished confectioners can desire, we attempt the masterpieces of the profession—sweetmaking attracts men and children, as well as women.

From this section it will be seen how easily many very delicious confections can be made with no special tools, and the most simple of ingredients.

A list of such tools as are necessary to the more advanced sweetmaker is given, but to those who do not mind a gamble the writer would offer this piece of advice: Never mind if you have no sugar thermometer or any other tool. If you *want* to try to make a certain sweet—*try* it!

Something edible will come of it, if you use care and common sense. Possibly not exactly what you meant—but something quite as nice to eat.

## A FEW DESIRABLE TOOLS

**Candy Bars.** These are infinitely more useful than a lot of shallow tin dishes—their frequent substitute. Candy bars go in sets of four. They are of steel. About half-inch cube steel and usually about a foot long. They must be kept very bright and polished. They can be set at any distance apart on the slab and are endlessly useful.

**Sweet Rings.** These, also, are things not to do without. They cost scarcely anything a dozen, and serve as moulds for all sorts of small toffee drops, and cream fancies. About 1 inch in diameter is the most generally useful size.

**A Sugar Scraper** costs under a shilling, but is the greatest help in Fondant making especially.

**A Caramel Marker** costs about 5s., but is necessary if sweets are to be made professionally, and so is the little ribbed metal. Rolling-pin that “finishes” them.

**A Sugar Thermometer** costs 3s. 6d., and with careful usage has an endless life. Remember it must be warmed before using. Stand in hot water for several minutes. Also plunge *gently* into syrup.

**A Spatula** is better than a wooden spoon. They cost about a shilling—rather less generally, so two of different sizes might be bought.

A so-called “*Cooks’ Knife*,” a “*Palette*” or broad-bladed knife, for spreading, and a pair of good heavy *Scissors*—always kept greased when in use—are other real necessities for sweetmaking.

## SWEETS THAT NEED NO COOKING

A large variety of sweets can be made without any cooking, and it is wise for the novice to start with these. If the directions are followed, failure is

practically impossible. These sweets, however, are not recommended for sale, as they do not keep fresh for more than a week or ten days. They are at their best a day or two after they have been made. The best icing sugar only must be used, or you will get gritty, rough sweets; eggs must be new laid, and the most important point of all is to have the sugar as fine as flour. You cannot obtain smooth creamy fondants otherwise.

To ensure this, roll the sugar well with a rolling-pin to crush the lumps, and then rub it through a fine sieve. Do this just before you use it, as icing sugar soon becomes lumpy again.

**Plain Fondant.** From this foundation cream a great many kinds of sweets can be made. 1 lb. best icing sugar, 1 teaspoonful lemon juice, 1 dessertspoonful water, white of egg, a pinch of cream of tartar. Sift the icing sugar until it is as fine as flour, and stir into it the cream of tartar, the water and lemon juice. Now add enough whipped white of egg to make a paste that is pliable and easy to knead but not in the least sticky. If you have added too much white of egg and it sticks to the fingers, work in more icing sugar. Dust a board with icing sugar and knead the paste for 5 mins. Leave it for 1 hour before making it into sweets.

**Glossy Icing.** This is used to cover and decorate uncooked sweets.  $\frac{1}{2}$  lb. icing sugar,  $\frac{1}{2}$  a teaspoonful lemon juice, the white of an egg. Sieve the icing sugar, and put it in a basin. Mix in the lemon juice and enough stiffly whipped white of egg to form a cream that will drop, but not pour, from a spoon.

**Lemon Creams.** Make some plain fondant cream, using all lemon juice in place of the water. Roll out the paste on a board well covered with fine icing sugar. Cut it in small squares or fancy shapes with a sweet cutter and press on each a scrap of candied lemon peel.

**Orange Creams.** These are made in the same way, substituting orange juice for lemon juice. Work a few drops of yellow colouring into the fondant.

**Chocolate Cream Fondants.**  $\frac{1}{2}$  lb. plain fondant, 1 dessertspoonful cream, 2 oz. plain chocolate, 6 drops essence of vanilla. Grate the chocolate very finely, mix it with the vanilla and cream and knead this with  $\frac{1}{2}$  lb. of fondant until it is a smooth evenly coloured paste. Make it into small marbles. Roll out the remainder of the fondant very thinly, take a small piece and coat each chocolate ball with it, dipping your fingers in fine icing sugar to prevent sticking. Press them on to sugared tins, decorate if you like with melted chocolate, dipping a clean camel-hair brush into the chocolate and dropping small dots on the creams. Leave for 24 hours to dry.

**Coconut Cubes.** A dessertspoonful white of egg, a few drops cochineal,  $\frac{1}{2}$  lb. French cream fondant, 2 oz. desiccated coconut. Knead the coconut and white of egg into the fondant. Divide it into two portions and to one part add sufficient cochineal to make it a pretty pink. Roll out each portion separately and very thinly. Cut them in strips and place several strips—first a pink and then a white—on each other. Cut into cubes with a sharp knife and leave on a sugared tin for 24 hours.

**Peppermint Creams.** 1 lb. icing sugar, 1 teaspoonful peppermint essence, 1 dessertspoonful cream, white of an egg. Roll and sift the icing sugar free from lumps, then mix with it the cream, the peppermint and enough whipped white of egg to form a stiff paste. Turn it on to a board dusted with icing sugar, knead for 5 mins. and leave it for 1 hour. Now roll out the paste with a sugared rolling-pin to the thickness of  $\frac{1}{4}$  inch. Cut into rounds with an egg cup or round sweet cutter, and leave to dry on sugared tins in a warm place for 6 hours.

**Almond Creams.**  $\frac{1}{2}$  lb. French cream fondant,  $\frac{1}{2}$  lb. sweet almonds, 6 drops ratafia essence. Put the almonds in a bowl, cover them with boiling water, and leave them for a few minutes. Strain off the water, remove the skins from the almonds and throw them into cold water to preserve the colour. Work the ratafia essence into the fondant and knead it well. Dry the almonds thoroughly, and cover them with fondant, rolling it very thin and wrapping little pieces round to the shape of the almonds, leaving the coating open at one side to show the almond. Dust with finely-grated sugar and leave to dry.

### ABOUT CHOCOLATES OF ALL KINDS

**Note these Points.** It is best to use the proper dipping chocolate known as "covering chocolate." You can, of course, use just good plain chocolate, but you will not find it so successful. For dipping you will require a double saucepan, or a small saucepan standing in a larger one leaving room for water round it. Chocolate covering must be done in a warm, dry, airy room. Never try to make chocolates on a damp, foggy day, for they will take too long to set and lose their gloss.

**Chocolate Coating.** Have the sweets you wish to dip quite ready and see that they are *perfectly* dry. It is best to make them the day before. Put the large saucepan on to boil with sufficient water in it to come half-way up the smaller pan when you put it in. Put the chocolate in the small pan just as it is; do not break it up. When the water boils in the large pan, take it off the fire, place it on a table, put in the smaller pan containing the chocolate and move the cake of chocolate about in the pan with a wooden spatula until it has melted.

**The Right Temperature.** Then take out the small saucepan, stand it in a

bowl of cold water and stir until the chocolate is cool and thick, but still liquid. If you dip a fork in, it should be thick enough to remain on it. Dip in whatever you wish to coat, one at a time, with a sweet fork, let any superfluous chocolate drop off, then place on a greased marble slab which is perfectly dry. The chocolate will set almost at once, and be shining and glossy in appearance. Continue dipping in this way, giving the chocolate a good stir between each one. When you find it becoming too set and thick, place the pan in warm water again for a few minutes. Do not be disheartened if your chocolates are not perfect the first time you try to make them. Dipping needs practice. Most beginners make the mistake of dipping when the chocolate is too warm. It must be quite cool or it will not be glossy when set. Pack your chocolates in boxes when they are ready. They soon spoil if exposed to the air for any length of time.

**Centres for Chocolates.** There are so many sweets that are improved by a chocolate coating that it seems idle to specialise any, and the ingenious sweet-maker will be constantly inventing new ones. Small cubes of preserved ginger and glacé pineapple are delicious when coated. Fondants, either the uncooked or boiled kinds, can also be coated. Decorate the chocolates to match the centres. For instance, if the fondant is flavoured with rose, decorate each chocolate with a crystallised rose petal, if flavoured with violet essence put a violet on each one. Place a blanched almond on almond-flavoured fondant.

**Nuts are always Good.** Nuts—such as Brazils, peanuts and coconut—chopped finely can be mixed with fondant, then cut into neat little bars and dipped in chocolate. Almonds are perhaps best kept whole, just thinly coated with fondant and then dipped. Nougat, butter and nut toffees, cut into squares and coated with chocolate,

make delicious confections. If you are not decorating the chocolates in any other way, just put a fork on the square ones to make little ridges across; and for the round ones, take a thread of chocolate on a fork and curl it round the top.

**Chocolate Truffles.**  $\frac{3}{4}$  lb. chocolate, 4 oz. fresh butter, 3 level dessertspoonfuls cocoa. Chop 2 oz. of the chocolate into tiny pieces, and grate the remainder very finely. Cream the butter, and mix in the grated chocolate and cocoa. Stir very thoroughly until the mixture is a smooth paste, then form into small balls and roll them in the chopped chocolate. These are delightfully simple to make, yet look and taste delicious. Try putting each one into a red bon-bon case before arranging them in boxes—the red and brown form a pleasing contrast.

**Chocolate Butter Balls.**  $\frac{1}{2}$  lb. butter,  $2\frac{1}{2}$  oz. good cocoa, as much icing sugar as the butter will take up, desiccated coconut. Work the ingredients together with a wooden spoon till the mixture is perfectly smooth, adding more sugar every 2 mins. When it is very thoroughly mixed, make tiny balls and roll them in desiccated coconut or grated almonds. These sweets are delicious, but they do not keep long.

**Chocolate Nut Rocks.** Mix 3 oz. of finely grated coconut or chopped almonds, peanuts, or Brazils, with  $\frac{1}{2}$  lb. of chocolate that is ready for dipping. Stir it gently in the pan until it is quite cool and beginning to set, then drop small teaspoonfuls on waxed paper and leave them to dry.

**Chocolate Cream Bonbons.**  $\frac{1}{2}$  lb. brown sugar, 3 oz. fresh butter,  $\frac{1}{2}$  lb. plain chocolate. Put the sugar and butter in a saucepan, and stir constantly whilst it boils for 10 mins. Stir in the chocolate melted in half a teacupful of boiling water. Continue boiling and stirring for 10 mins. longer. Pour on a lightly oiled slab or dish and mark

in tablets when nearly cold. Break up and wrap in waxed paper.

**Chocolate Marrons.** 1 lb. of chestnuts, chocolate for dipping. Prepare the chestnuts and put them to dry. They must be perfectly free from moisture or the chocolate will not adhere to them. Rub them over with a little fine icing sugar, and if they do not melt the sugar they are sufficiently dry.

Dip them in thick liquid chocolate and leave to dry. Chestnuts are rather difficult to get well coated; give them a second dipping if you are not satisfied with the result of the first.

**Chocolate Toffee.**  $\frac{1}{2}$  lb. good cocoa, a breakfastcupful of new milk,  $\frac{1}{2}$  lb. granulated sugar,  $\frac{1}{2}$  teaspoonful vanilla. Mix the cocoa to a thin paste with some of the milk, and put it in a saucepan with the remainder of the milk and the sugar. Stir whilst it boils gently until it is a thick mass. Be careful that it does not burn. Mix in the vanilla. Turn the toffee into a well-buttered tin, and cut in squares when cool.

**Chocolate Almonds and Raisins.**  $\frac{1}{2}$  lb. dessert almonds, 1 lb. dessert raisins, stoned neatly and pressed together,  $\frac{1}{2}$  lb. chocolate. Melt chocolate as suggested. Dip each almond in the melted chocolate, slip on to marble slab, and press raisin on to top of each. Or press stoned raisins absolutely flat with heavily weighted tin over them for 24 hours. Then carefully coat each with chocolate, and place an almond on each before chocolate sets.

**Chocolate Kisses.** 1 lb. chocolate, 2 oz. each of finely chopped almonds, walnuts, and coconut. Melt chocolate as previously directed, adding, when nearly ready, the chopped nuts. Make into small rough lumps with two forks. To be very superior, lightly touch these with gold leaf.

**Chocolate Sweethearts.**  $\frac{1}{2}$  lb. grated chocolate, 2 tablespoonfuls (about) of honey, a little icing sugar,  $\frac{1}{2}$  lb. chocolate. Form the grated chocolate and



honey into little balls with the help of the icing sugar. Dip at once into melted chocolate which must be as cool as possible.

**Ginger Cream "Croquettes."**  $\frac{1}{2}$  lb. glacé ginger,  $\frac{1}{2}$  lb. icing sugar, 1 tablespoonful of strong coffee (or 1 dessert-spoonful coffee essence), 2 oz. finely chopped nuts,  $\frac{1}{2}$  lb. chocolate,  $\frac{1}{2}$  the white of an egg. Sieve sugar and make into good paste with white of egg and coffee essence. Work well, and use a little more white of egg if necessary. Wrap in grease-proof paper and put aside for an hour or two. Work ginger (very finely minced), firmly into sugar. Put aside to dry a little. Melt chocolate in jar set in boiling water, and when absolutely melted, stir in finely chopped nuts. Dip each bar into the chocolate-nut mixture and put to harden on slab or greased paper.

**Chocolate Peppermints.** 1 lb. icing sugar, 1 tablespoonful condensed milk (or cream), 1  $\frac{1}{2}$  teaspoonfuls essence of peppermint, 1 white of egg,  $\frac{1}{2}$  lb. plain chocolate, 1 teaspoonful water, a little green colouring (if liked). Well sieve sugar, mix in condensed milk, colouring and white of egg, and work into a good, elastic paste. Sprinkle on peppermint gradually and work in. Make into block, wrap in grease-proof paper, and put aside for awhile. Roll out on board sprinkled with icing sugar to about  $\frac{1}{2}$  inch thick. Cut into rounds with a small egg-cup. Allow to dry for a few hours in a warm room. Now melt chocolate in jar—as previously directed—or double saucepan. When getting cool and thick, dip in creams, one at a time, but as quickly as possible. Put to dry on slab, because cold slab dries chocolate quickly and so keeps it bright.

**Chocolate "Surprises."**  $\frac{1}{2}$  lb. plain rich cake—Victoria Sandwich Mixture is excellent— $\frac{1}{2}$  lb. icing sugar, 1 tablespoonful raspberry jam, 2 tablespoonfuls whipped cream, 1 tablespoonful

desiccated coconut, 1 tablespoonful grated chocolate, a small piece of angelica, a few "hundreds and thousands," and a little white of egg. The cake should be about 1 inch thick. Cut into cubes and squares. With a small spoon hollow each one out slightly. Fill some with a little of the whipped cream mixed with chocolate, others with desiccated coconut mixed with cream, others with cream and raspberry jam. Slightly damp edges with egg, and stick two together (chocolate with chocolate mixture, of course—and coco-nuts together). Melt icing sugar over very gentle heat, starting melting with a tablespoonful of milk or cream. Stand the "surprises," well separated, on a tin or slab. Pour icing gently and carefully over so as thoroughly to coat.

Ornament, when nearly cool, with diamonds of angelica, and the "hundreds and thousands." These little dainties must be eaten soon after they are made, but are invariably popular, and look well when attractively arranged with chocolates.

**Chocolate Taffies.** 1 breakfast cup of milk, 1 lb. granulated sugar,  $\frac{1}{2}$  lb. plain chocolate, 1 teaspoonful essence of vanilla. Grate chocolate and put it with milk and sugar into an iron or enamel saucepan. Stir constantly until thoroughly melted. Then stir from time to time until it thickens. Try a little dropped into cold water, if it goes hard at once it is ready. Pour on to a well-greased tin, and when half cold mark into squares.

**Chopped Nut Balls.**  $\frac{1}{2}$  lb. finely chopped walnuts, 2 oz. ground almonds,  $\frac{1}{2}$  lb. icing sugar, 1 spoonful cream, and a little honey. Sieve sugar, work into paste with cream and about a dessert-spoonful of honey. Pack away in grease-proof paper till next day. Then work in walnuts (these must be finely chopped). Form into small balls and dip each into honey. Roll in ground almonds. Dry on slab for twelve hours.

## MARZIPAN

This sweet is universally popular. It can never be, if properly made, a very *cheap* sweetmeat, but though it is so delicious a little goes a long way—so that to make a batch for even home consumption is not as extravagant as it seems at first.

When the amateur sweetmaker becomes ambitious and desires to model, marzipan is undoubtedly her best medium, for it is easier to manage than fondant or hard nougat.

**An Excellent Marzipan.** 2 lb. granulated sugar, 1½ lb. ground almonds, 4 whites of eggs, ¼ lb. icing sugar, 1 (good) dessertspoonful of orange-flower water. N.B.—These quantities may be halved, but as marzipan keeps well if carefully stored, it is best to make a fair-sized batch. Dissolve granulated sugar in water and boil to 240° Fahr. Grain until the syrup becomes a trifle cloudy. Now put in almonds and stir well. Put in beaten white of eggs and go on stirring over heat for about 2 mins. Take off fire. Put in orange-flower water, stir about, then turn out on to slab that has been previously dusted with icing sugar. Now is the time, if the sweetmaker desires to colour her marzipan, to do so. Divide quantity made into four. Work in a teaspoonful of vanilla into one. Tint the second faintly pink and at the same time work in 1 teaspoonful of essence of rose. A dessertspoonful of black coffee (strained through muslin) will colour and flavour third portion. Whilst the fourth might be made faintly green, and flavoured with maraschino (maraschino syrup is a cheap substitute for the liquor, and quite excellent). The marzipan can now be shaped, or, if not immediately wanted, each colour should be separately wrapped in grease-proof paper, then all rolled round in a large tea-towel and shut away in a tin box. So stored, marzipan can be kept for a month before working up.

**Mushrooms.** Take a small piece of marzipan and work it into a flattish round. Indent centre slightly to make a little cup. Score inside from centre to sides with a fork and dust scorings with powdered chocolate. Roll a small bit of marzipan into the shape of a mushroom stalk. Make as many parts as you require and put aside for 12 hours to harden. Then stick tops on stalks with white of egg and leave again to harden.

**Acorns.** Make these of green marzipan. With an acorn in front of you you will not find much difficulty in moulding. When dry, dip the thick end of the acorn into white of egg, and then into chocolate powder.

**Oranges.** These fruits are very simple to make. First, form the small round ball of yellow marzipan. Press a grater gently over surface to give the effect of orange skin. Stick a clove into one end.

**Marzipan Carnivals.** ¼ lb. each of white (almond-flavoured), brown (coffee), and green (flavoured with brandy or maraschino) marzipan, white of 1 egg, 1 oz. powdered chocolate, 2 oz. finely chopped nuts. Roll out each coloured marzipan to a strip about 2 inches wide and about a ¼ inch thick. Brush a little white of egg evenly over the top of the brown marzipan and lay on the white. Brush top of that with egg, and cover with green. Lay on a sheet of grease-proof paper, then a flat tin with a weight on it. Leave till next day. Trim edges, and cut into neat diamonds. Brush these over with white of egg and dip some into powdered chocolate and some into powdered nuts.

**Marzipan Rainbow Balls.** All the cuttings from "carnivals" or other coloured marzipan, some castor sugar—half of it might be pink. The "trimmings" should be placed on a board and kneaded lightly—enough to hold together but not to mix the colours. Make into thin roll with the fingers,

and cut into equal portions. Roll each of these into a ball and then into the sugar. The balls should be placed—as, indeed, all moulded marzipan should be—in small paper cases.

**A Cheap Marzipan.** 1 lb. loaf sugar,  $\frac{3}{4}$  lb. ground almonds, the whites of 2 eggs. Put the sugar in a saucepan with a gill of water and stir over gentle heat until it has dissolved. Stir till thermometer registers  $244^{\circ}$ , then stir in the ground almonds. Cook gently for 5 mins. Take off the fire, and when it has cooled slightly add the well-beaten whites of the eggs. Stir over very gentle heat until the mixture is so thick that it leaves the sides of the pan. Turn the paste on to a marble slab that has been well greased with butter and knead it to a soft pliable paste, dipping fingers constantly into icing sugar. Then flavour, colour and use as required.

**Baskets of Cherries.**  $\frac{1}{2}$  lb. marzipan,  $\frac{1}{4}$  lb. crystallised cherries, 2 oz. angelica, 3 oz. plain chocolate,  $\frac{1}{2}$  lb. fondant. Make the marzipan and fondant warm and knead them together with the chocolate finely grated. Roll it out on a sugared board. Cut it in shapes with a small round fluted biscuit cutter. Curl up two sides of these so that they look like tiny baskets, and put a piece of cherry in each end. Make a little handle of a thin strip of angelica, and leave to dry.

### TOFFEE

**Note these Points:** Have an iron sheet over the gas flame to prevent burning, or, safer still, use an asbestos mat. Dissolve sugar well over gentle heat before allowing it to come to the boil. Do not stir when boiling unless directed to do so in the recipe. Toffee to brittle must boil until the thermometer registers  $290^{\circ}$ . A very brittle toffee will register  $300^{\circ}$ . Never let it boil beyond  $300^{\circ}$  or the flavour will be spoilt.

**Nut Toffee.** 4 oz. shelled hazel nuts,  $\frac{1}{2}$  lb. golden syrup, 1 dessertspoonful water, 1 lb. demerara sugar, 4 oz. butter, a pinch of salt. Put all these ingredients, except the nuts, in a saucepan, boil steadily, stirring occasionally until of a golden colour. Try by dropping a little off the spoon into a basin of cold water; if it becomes crisp and brittle, the toffee is boiled enough. Pour at once into a tin rubbed over with butter, sprinkle in the shelled nuts and leave until set.

**Lemon Almond Rock.**  $\frac{1}{4}$  lb. sweet almonds, 1 lb. demerara sugar, 10 drops lemon essence, 2 oz. butter, 1 teacupful cold water. Blanch the almonds and split them in halves. Boil the sugar and water together for 20 mins. to  $240^{\circ}$ , add the butter, then boil 10 mins. longer to  $290^{\circ}$ . Take it off the fire, stir in the blanched and sliced almonds, and turn the mixture upon a marble slab. Drop the lemon flavouring upon it, and with a palette knife fold it and pull it out several times. Leave it until cold, then chop it into pieces. The folding and pulling is to let air in and give an opaque appearance. If a clear toffee is required, this must be omitted.

**Cream Toffee.** 1 lb. brown sugar, 1 oz. butter,  $\frac{1}{2}$  teacupful treacle, 1 gill cream, the white of 1 egg, 1 teaspoonful vanilla. Butter an enamelled pan thickly all over the inside, and put into it the brown sugar, butter and treacle. Let them melt. Add the cream and the white of egg, whisked to a very stiff froth. Stir constantly, and let it boil as fast as it can for 20 mins. Take the pan off the fire, add the vanilla, and turn all into a buttered dish to set. Some sugars need a little more boiling, so you had better try the toffee before taking it off the fire. Drop a little into cold water; if it sets, it is done; but if it is still sticky it needs to be boiled for a few minutes more.

**Pineapple Toffee.** 1 teacupful finely-chopped pineapple chunks, 1 lb. castor

sugar,  $\frac{1}{2}$  teacupful milk, 1 tablespoonful lemon juice, 4 tablespoonfuls golden syrup. Put the sugar and milk together in an enamelled pan on the stove, and stir till quite hot, then add the golden syrup, bring all to the boil, and put in the pineapple and lemon juice. Let the mixture boil at a gallop for 10 mins., and be careful never to cease stirring it, or it will burn. Take off the fire, allow it to cool for 5 mins. and then beat it as hard as you can with a wooden spoon till it begins to set. Pour into a well-greased tin; cut into squares when cold.

**Old-fashioned Butter-scotch.**  $1\frac{1}{2}$  teacupfuls golden syrup, 8 oz. brown sugar, 4 oz. butter, 1 teaspoonful vanilla, 3 dessertspoonfuls vinegar, a very small pinch each bicarbonate of soda and salt. Melt the butter, add the sugar, syrup, vinegar, soda and salt, and boil all together to  $290^{\circ}$ , or till a little dropped in cold water becomes brittle. Then add the vanilla, and pour into a well-greased tin to harden.

**Lemon Taffy.** 4 breakfastcupfuls sugar, 1 breakfastcupful water,  $\frac{1}{2}$  teaspoonful cream of tartar, 1 oz. butter, 1 tablespoonful vinegar, 2 tablespoonfuls lemon juice. Dissolve the cream of tartar in a little water, and mix with the other ingredients in a deep saucepan. Cook to  $300^{\circ}$ , but do not stir. Pour out on to a buttered dish.

**Brazil Toffees.**  $1\frac{1}{2}$  lb. demerara sugar,  $\frac{1}{2}$  pint water,  $\frac{1}{2}$  lb. butter,  $\frac{1}{2}$  lb. Brazil nuts. Crack the Brazils and cut each one into four. Put the sugar and water into a heavy saucepan, heat it gradually and, when the sugar has dissolved, boil quickly for 20 mins. Then drop in the butter, a small piece at a time, boil until when a little is tested in cold water it snaps—about 15 mins. Turn it on to a well-buttered dish or tin, and when it is beginning to set mark it off in small pieces, and on each piece press a slice of nut. When quite cold, break the toffee into pieces and

wrap them in grease-proof paper. Store in an airtight tin.

**A Delicious Toffee.**  $1\frac{1}{2}$  lb. demerara sugar, 12 drops vanilla flavouring, 3 oz. butter, a full-sized tumbler of cold water. Cut the butter into flakes. Put the sugar into a heavy saucepan that will not burn easily, pour the water upon it, and stir over gentle heat until the sugar has dissolved, then let it boil quickly for 15 mins. to  $240^{\circ}$ . Then add half the butter flakes, boil a few minutes longer, add the remainder of the butter, boil 5 mins. longer to  $290^{\circ}$ , or test by pouring  $\frac{1}{2}$  a teaspoonful into a cup of cold water. If when taken out it snaps in the fingers it is done, but if it remains sticky it needs a few more minutes' boiling. As soon as it snaps, or registers  $290^{\circ}$  stir in the vanilla, and at once pour it on to a well-greased tin. When it has cooled a little, and is beginning to set, mark it in squares. When cold, break it where marked and store in tins.

**Walnut Toffee.**  $\frac{1}{2}$  lb. fresh walnuts,  $\frac{1}{2}$  lb. brown sugar, 2 oz. butter, juice of half a lemon. Shell and skin walnuts, warm sugar and butter slowly. As soon as liquid increase heat, and simmer until it becomes a dark gold, and a little dropped in very cold water will snap quite crisply. Remove from heat, add lemon juice and the walnuts (in good-sized pieces), stir well to mix, and pour into a very slightly-buttered tin. Leave a few minutes; when partly set, mark into squares with the back of a knife, and divide when cold.

**Real Scotch Butter-scotch.** 1 lb. granulated sugar,  $\frac{1}{2}$  lb. best salt butter, 8 tablespoonfuls golden syrup, 2 tablespoonfuls vinegar. Melt sugar and other ingredients slowly and thoroughly. Stir well. Boil until when dropped into water the "scotch" is instantly brittle. Remove immediately from fire and pour into well-buttered tin. When it is nearly cold, mark into squares with a sharp knife. When absolutely cold break up and



do up each piece in tin-foil or grease-proof paper. Keep in air-tight tin.

**Hardbake.** 1 lb. demerara sugar,  $\frac{1}{2}$  lb. black treacle, 3 tablespoonfuls water,  $\frac{1}{2}$  teaspoonful essence of lemon,  $\frac{1}{2}$  teaspoonful carbonate of soda. Put sugar, water and treacle into iron saucepan and allow slowly to melt with slight heat. Stir well, then boil without stirring for 20 mins. See heat is not too fierce, or it may catch. Take off fire and add carbonate of soda (previously dissolved in a little hot water) and the essence of lemon. Put on fire again, and boil until a spoonful dropped into cold water breaks crisply. Put into well-buttered tin, and mark squares when half cold.

**Ginger and Nut Toffee.** 1 lb. granulated sugar,  $\frac{1}{2}$  lb. butter, 2 tablespoonfuls golden syrup, 2 tablespoonfuls cream or milk, 2 oz. ginger "chips" finely shredded, and 2 oz. any kind of nuts chopped small. Melt butter and sugar slowly in saucepan. Add syrup and cream. Boil until a soft ball is formed when a spoonful is dropped into water. Stir in ginger and nuts, remove from fire and pour into a well-buttered tin. Mark into squares when half cold.

**Champion Toffee.** 1 lb. demerara sugar, 3 oz. butter,  $\frac{1}{2}$  cup best malt vinegar. Boil ingredients together, at first slowly, then briskly until a teaspoonful dropped into water makes a soft ball. Pour into a well-buttered tin and lightly mark into squares as it begins to set.

**Toffee Caramel.** 1 lb. granulated sugar, 2 tablespoonfuls golden syrup,  $\frac{1}{2}$  lb. butter, 2 tablespoonfuls milk, or, if possible, cream. Put all ingredients together and boil gently for about  $\frac{1}{2}$  hour. Try a little in water, and if it forms soft ball it is ready to pour into a buttered tin. Mark into small squares as it cools sufficiently.

**The famous Everton Toffee.** 1 lb. golden syrup, 1 lb. demerara sugar,  $\frac{1}{2}$  lb. butter. This toffee is peculiarly liable to boil over, so make in a sauce-

pan that is amply large enough. First put in butter and allow gently to melt, then add the syrup and sugar. Stir, and when grains of sugar are quite melted, boil up. In about 10 mins. try a little in cold water. If it goes crisp take toffee at once off fire, but the time needed is usually longer. Pour into buttered tin. Break up when cold and store in a jar with well-fitting lid.

**Toffee Apples.** 1 lb. demerara sugar, 2 oz. good butter, 1 dessertspoonful glucose,  $1\frac{1}{2}$  gills of water. Small eating apples, and sufficient little wooden sticks, or "toothpicks." Let sugar dissolve slowly in water at back of stove, add butter and glucose, and boil until a spoonful dropped into cold water goes crisp. Take off fire. Have apples wiped and ready. Stalks removed and sticks in their place. Dip each apple quickly into the toffee by means of the stick, and put to harden on well-oiled slab. If a heavy coating of toffee is liked, a second coat may be given as soon as first has hardened.

**Humbugs.** 2 lb. brown sugar, 2 good pinches tartaric acid, and a pinch of cream of tartar, 2 good teaspoonfuls of essence of peppermint. Allow sugar thoroughly to dissolve in water. Add cream of tartar and boil. Try in cold water. If crisp, pour a third out on to a well-oiled slab, allow to cool, then "pull" about until nearly white in colour. (N.B.—Two people are required to make Humbugs!) The essence and tartaric acid are added to the other two-thirds before they are poured on to another well-greased tin. As soon as this is sufficiently cool it must be made into a roll, whilst the white portion is pulled out and twisted round and round it. Keep on rolling until the two are welded together. Cut into lumps with oiled scissors. It will be understood that Humbugs require activity to make—and a very warm room. Once either brown or white gets chilled, all possibility of making

attractively striped humbugs is at an end.

### CARAMELS

Note these Points: Caramels are perhaps the most difficult of all sweets to make successfully. Use a heavy saucepan that does not catch easily, and when the mixture is nearing the caramel stage, take great care that it does not burn, and stir constantly. If possible do not let the saucepan come into direct contact with the gas flames. An iron sheet—the kind that is used to boil several saucepans on one gas ring—is excellent if placed between the flame and the saucepan, or, better still, use an asbestos mat.

A sugar-boiling thermometer is essential for caramels, as it is so important that they should be removed from the fire at the right moment. If the caramel remains beyond the required temperature, it acquires a burnt flavour that quite spoils it.

The saucepan used will need to be a large one, as caramel bubbles up a great deal in the boiling. Smear just round the top of the saucepan with a little butter to prevent the syrup boiling over.

When ready pour the caramel at once into candy bars placed on a well-oiled slab, and when cold wrap in waxed paper and store in air-tight tins.

**Honey Caramels.** 2 lb. loaf or granulated sugar, 2 oz. honey, 1 dessertspoonful liquid butter, 1 gill cream, a teaspoonful lemon essence, 1 gill milk. Put the sugar in a saucepan with the cream, milk, honey and butter, and add 4 tablespoonfuls of hot water—not boiling. Bring gently to the boil, then stir until the thermometer registers 256°; add the lemon essence. Pour into candy bars or well-buttered tins. Cut into squares when cool, and wrap in grease-proof paper.

**Orange Caramels.** 1 lb. loaf sugar, 1 oz. butter, 1 gill cream, 4 dessert-

spoonfuls glucose,  $\frac{1}{2}$  tumbler of water, the grated rind of an orange. Melt the sugar and glucose in the water, bring to the boil, and boil to 240°. Add the cream, milk and butter, and stir to 260°. Stir in the grated orange peel. Turn out, mark in squares while hot, break up and wrap in grease-proof paper.

**Java Caramels.** 1 lb. granulated sugar, 2 oz. plain chocolate, 2 oz. butter, 1 oz. glucose, 1 teaspoonful vanilla, 2 oz. chopped Brazil nuts, 1 oz. pine kernels, 1 gill water. Melt sugar in water, add glucose and grated chocolate. Bring to boil, slowly add butter in pieces. Bring to 235° F. Lift off fire, add nuts and flavouring. Return to fire. Keep stirring. Take off fire when it reaches 250° F. Turn into greased dish, and finish off in usual way.

**Plain Chocolate Caramels.** 1 lb. loaf sugar, 2 oz. vanilla chocolate, 1 gill milk, 3 dessertspoonfuls glucose, 1 oz. butter. Put the sugar and glucose into a saucepan with the chocolate finely grated. Pour over a gill of cold water and dissolve over gentle heat. Increase the heat as soon as the sugar has quite dissolved, stir constantly, and when it boils add the butter cut in small pieces. Boil quickly to 230°, add the milk, and continue boiling to 254°. Turn into candy bars or a well-buttered tin.

**Princess Caramels.**  $\frac{1}{2}$  lb. glucose,  $\frac{1}{2}$  lb. granulated sugar,  $\frac{1}{2}$  lb. butter,  $\frac{1}{2}$  gill water, 1 gill rum. Put glucose, sugar and water, butter and rum into pan, bring very slowly to boil, stirring all the time. Boil to 250° F. Pour caramel into rather a deep tin, and keep on turning the side into the middle with a broad-bladed knife until it is cool enough to handle. As soon as it is possible, "pull" until it turns white. Put into tin, roll out and mark.

**Rich Chocolate Caramels.** 1 lb. demerara sugar, 3 oz. vanilla chocolate, 1 tablespoonful glucose,  $\frac{1}{2}$  pint cream,

$\frac{1}{2}$  pint milk. Mix the cream and milk together, put them in a saucepan with the sugar, and dissolve over gentle heat. Do not stir. Take off the fire and stir in the glucose and the chocolate, previously dissolved. Now bring to the boil and stir until the thermometer registers  $270^{\circ}$ , or the mixture forms a firm ball when tested in cold water. Pour out into candy bars or well-greased tins. Mark in squares and break them up when cold. Wrap them in grease-proof paper as soon as possible, as this kind of caramel soon becomes sticky.

**Walnut Caramels.** 4 cupfuls brown sugar, 1 cupful milk,  $\frac{1}{2}$  teaspoonful vanilla essence, 1 cupful chopped walnuts. Melt the sugar with the milk over a gentle fire, cook slowly for twenty minutes. Take off the fire, stir in the flavouring, and beat with a wooden spoon until it begins to grain. Then add the walnuts, pour on to a well-buttered dish, and cut into small squares when nearly cool.

**Coffee Caramels.** 1 lb. loaf sugar, 2 oz. glucose, 2 tablespoonfuls "black" coffee, 1 teaspoonful essence of vanilla, small tin condensed milk, 1 gill ordinary milk. Place sugar, milk, and glucose in saucepan. When dissolved add condensed milk and coffee. When a soft ball is formed if tried in cold water, remove at once from fire and add essence. Pour into greased tin, and mark out before the caramels really set.

## THE SECRETS OF SUGAR BOILING

Successful sugar boiling means infinite care. Sugar in water is ever ready to turn itself back into its original crystals. Therefore the sweetmaker must be always on the watch to *prevent*, or *make*, this happen at the moment she deems desirable.

A good sugar syrup is quite clear. Such a syrup cannot be obtained in the wrong atmosphere—say, for example,

when washing, or a great deal of other cooking is going on.

For caramel the thermometer *may* register up to  $310^{\circ}$ , or even  $312^{\circ}$ . At that the syrup should be a beautiful rich gold. If it is desired to keep this colour the saucepan must immediately be stood in cold water. If this is not done, sufficient heat will be left in pan to turn caramel dark brown, even though lifted at once from fire.

Seven rules not to be broken:—

(1) Syrup must *never* boil until sugar is absolutely dissolved.

(2) Stir, to gain this end, but do not wash syrup up against sides of pan in so doing. Stir *gently*.

(3) When boiling is necessary, the sides of the saucepan must be washed down continually by means of a pastry brush and water. If this is not done, the syrup will be spoilt by rough crystals forming on sides.

(4) When nearly boiling, put on lid. Skim before, and after, boiling if necessary.

(5) Never stir boiling syrup *unless specially told to do so*.

(6) Place warmed thermometer in an upright position in syrup. Remove gently without shaking syrup. Place thermometer in warm water.

(7) If syrup is carelessly overboiled, add a little water and reboil it to desired degree—but syrup will not be so clear.

**Graining.** To "grain" is wilfully to make syrup partly crystallise so that a sweetmeat may eat "short"—as fudge, for example. Graining should be done with a spatula, and with the saucepan so tilted that the syrup is as deep as possible. Draw the spatula evenly across and across the saucepan, pressing *against* the syrup, as it were. There is a certain knack in this, but it is one that is very easy to acquire.

## FUDGE

All Fudges should be fairly soft in texture, and have a distinct grain.



The distinction between Fudge and Candy and Toffee is that the perfect fudge is rich and *crumbly*—a sort of sweetmeat shortbread.

**White House Fudge.** 1 lb. granulated sugar, 2 oz. butter,  $\frac{1}{2}$  teaspoonful vanilla, 1 oz. glucose,  $\frac{1}{2}$  pint milk, 2 oz. pine kernels, 1 oz. angelica, 1 oz. pineapple (fruits finely chopped, and made warm, with nuts),  $\frac{1}{2}$  lb. cream fondant. Dissolve sugar and glucose with milk in saucepan, add butter and boil to 238° F. Take off fire and allow to cool for about 5 mins. Add kernels, fruit, and flavouring. Stir in fondant (previously worked into a thin sheet with fingers). Stir very thoroughly; when just beginning to set, pour on to greased tin or slab.

**Canadian Fudge.** 1 lb. maple sugar, 2 oz. cream fondant, 1 oz. butter,  $\frac{1}{2}$  pint milk, pinch of cream of tartar. Grate or scrape sugar, and pour milk over. Leave for a couple of hours. Place on fire and keep stirring until thoroughly dissolved. Add butter and boil to 238° F. Take off fire and allow to cool 5 mins. Stir in fondant (first worked soft and thin with fingers), mix well. If starting to grain, pour at once on to greased tin.

**Marshmallow-Walnut Fudge.**  $\frac{3}{4}$  lb. granulated sugar, 1 gill cream (or milk),  $\frac{1}{2}$  teaspoonful essence of vanilla, 3 large tablespoonfuls marshmallow cream, 3 oz. chopped walnuts. (N.B.—Marshmallow cream is sold in small cartons at all stores.) Melt sugar in cream or milk. Stir constantly and boil to 240° F. Put marshmallow cream in basin, and pour hot syrup on it, beating hard all the time. When cool enough to handle, work in nuts and essence with finger-tips. Press into shape, and cut neatly when set.

**Brown Betty Fudge.** 1  $\frac{1}{2}$  lb. granulated sugar, 4 oz. chopped hazel nuts, 1  $\frac{1}{2}$  oz. butter,  $\frac{1}{2}$  pint milk,  $\frac{1}{2}$  teaspoonful vanilla. Put a  $\frac{1}{2}$  lb. of sugar in a little old saucepan with 1 teaspoonful of water. When dissolved, allow it to boil

until a dark coffee colour—be very careful not to burn. Remove from fire. Melt the pound of sugar in milk, in another saucepan. Put a little of this hot syrup into the caramel and dissolve it by stirring over very gentle heat. Put back into saucepan with rest of sugar and milk and boil to 240° F. Do not leave off stirring. Add butter, nuts, and essence. Take away from fire and beat until the mass looks creamy. Turn on to greased tin, press flat, and when dry cut into bars.

**Chocolate Fudge.** 1 lb. granulated sugar, 3 oz. chocolate, 1 oz. butter, 1  $\frac{1}{2}$  gills milk, small saltspoonful cream of tartar. Grate chocolate, or break very small, melt in low heat with sugar and milk. Stir frequently. When melted, add cream of tartar and butter. Allow to boil to 242° F., stirring all the time. Take off fire. Beat until it becomes easy to work, turn out and finish as usual.

**Almond-Walnut Ice.** 1 lb. granulated sugar, 1  $\frac{1}{2}$  gills milk, 3 oz. butter,  $\frac{1}{2}$  lb. dried walnuts,  $\frac{1}{2}$  lb. almonds,  $\frac{1}{2}$  teaspoonful essence of almonds. Blanch, dry, and cut almonds into shreds. Brown carefully in oven. Chop walnuts. Put butter, milk and sugar into a pan. Stir constantly and allow to heat gently. Boil until 240° F. is reached. Take off fire, add nuts, and grain until ice thickens. Then pour between bars.

**Honey Fudge.** 1 cupful castor sugar, 1 cupful demerara sugar, 1 oz. butter, 1 cupful milk, 1 cupful honey, 1 tablespoonful vinegar. (Use a breakfast cup for measurement.) Boil together in a heavy enamelled pan the sugar and the milk until it forms a soft ball when tested in cold water. Add the honey, and boil again until the mixture is at the soft-ball stage, then drop in the butter, and add the vinegar. Boil up again, and pour into a greased tin to cool. Cut into squares when firm. A cupful of chopped nuts can be added to this before taking off the fire, if liked.



**Nut Fudge.** 1 lb. granulated sugar, 4 oz. glucose, 1 gill milk,  $\frac{1}{2}$  lb. cooked fondant,  $\frac{1}{2}$  lb. brazils, almonds, or peanuts. The nuts must weigh a  $\frac{1}{2}$  lb. without the shells. Remove the shells if brazils, scrape off the brown skins and chop them finely. If almonds, blanch and slice them, if peanuts, shell them, roast them in the oven and rub off the skins. Put the sugar, milk and glucose in a saucepan, and stir over gentle heat until dissolved. Continue stirring and boil to 238°. Take the pan off the fire and stir in the nuts. Warm the fondant and stir it in. Work the mixture with a wooden spoon or spatula until it is quite creamy. Pour into a buttered tin or dish and cut in squares when cool.

**Cocoa Fudge.** 1 lb. granulated sugar, 1 gill milk, 2 tablespoonfuls good cocoa, 2 oz. butter,  $\frac{1}{2}$  teaspoonful vanilla essence. Put all the ingredients into a saucepan except the vanilla. Stir till the sugar has dissolved, then boil quickly for 8 mins. Turn into a bowl, add the vanilla and beat briskly until the mixture is very thick and beginning to harden. Turn into a buttered tin and cut in squares when cool.

## CANDY AND ROCK

**Ginger Slab.** 1 lb. demerara sugar, 1 gill water,  $\frac{1}{2}$  oz. ground ginger. Put the sugar and water into a saucepan, bring them to the boil, stirring all the time, and remove all scum carefully. Boil again until it reaches the "soft-ball" stage, then move it from the fire. Stir in the ginger, go on stirring till the mixture thickens, then pour into a well-greased tin. When set, divide into small bars. To test sweets for the "soft-ball" stage, dip a stick into *very* cold water, then into the boiling syrup, then back into the water. If the sugar on the stick can be rolled into a soft ball, the sweetmeat is ready. If you are using a thermometer this should mark 240°.

**Treacle Coconut Candy.** 1 lb. desiccated coconut, 1 pint milk, 8 tablespoonfuls treacle, 1 tablespoonful butter. Boil the milk, treacle and butter together for 10 mins., stirring carefully, add the coconut. Try the mixture in cold water. As soon as it sets tip out on a buttered dish. There is no need to mark it into bars, for it never sets really hard. If you can't get dark treacle use golden syrup, but it is not so nice. Cut it in bars when cold.

**London Rock.** 2 lb. granulated sugar,  $\frac{1}{2}$  oz. butter,  $\frac{3}{4}$  pint water,  $\frac{1}{2}$  teaspoonful essence of cinnamon, 1 teaspoonful rose essence, carmine colouring. Put the water and sugar into a saucepan and stir over very gentle heat until the sugar has quite dissolved. Boil till it forms a fairly hard ball when tested, or to 260°. Warm the butter and use it to well grease a marble slab. Put two squares of well-buttered candy bars on the marble.

Pour half the candy in one of the bars, let it cool a little and, as soon as it begins to stiffen, fold the sides to the centre. Wait until you can handle it without burning your fingers, then pour the cinnamon on it. Again fold the sides to the centre. Dip your hands in a bowl of icing sugar, pull the candy out, then put it on a hook and pull until it is dull and opaque.

Dust a board or slab with icing sugar, put the rock on it and cut it in lengths. Leave in a warm room for a day to mellow before storing. Wrap in waxed paper and pack in air-tight tins. Finish the remainder of the candy in the same way, using rose essence in place of cinnamon, and colouring with carmine or cochineal. If you do not like the flavour of cinnamon, peppermint or vanilla can be used in its place.

**Fresh Coconut Candy.** 2 lb. loaf sugar, 1 coconut,  $\frac{1}{2}$  teaspoonful lemon essence. Put the sugar in a saucepan. To the milk of the coconut add sufficient cold water to make a pint, pour

this on the loaf sugar and leave it till dissolved. Then bring gently to the boil and boil for about ten minutes, to 240°, when it forms a soft ball. Remove the scum, and add the very finely-sliced coconut and the lemon essence. Stir over gentle heat till it is thick and rises in the pan. Turn into a tin lined with grease-proof paper and cut in bars when cold.

**Edinburgh Rock.** 2 lb. granulated sugar,  $\frac{1}{2}$  teaspoonful cream of tartar, 3 gills water, a little peppermint, rose, ginger, or cinnamon essences—about 1 teaspoonful. Dissolve sugar in water very slowly. When *absolutely* dissolved add cream of tartar. Boil to 260° F. Turn out on to a well-greased slab between bars, and, as soon as it cools slightly, take away bars and set about turning sides into the middle. Do this several times, and, as soon as cool enough to handle, pour flavouring and colouring (if any) into the middle. Dip fingers into icing sugar and again turn into middle. Now start pulling rock quickly and lightly over a greased candy hook (an ordinary wardrobe hook does). Keep on pulling till the candy looks dull and thick. If the room is not sufficiently warm and candy grows too stiff to work, hold it near a fire for a moment or two, but this should not happen. Pull rock out into even lengths and cut in pieces with greased scissors. Keep rock laid out in a warm room until it tastes dry and powdery (its special characteristic)—it should do this in about two days. Pack away in absolutely air-tight tins lined with grease-proof paper. It will keep indefinitely.

**Peppermint Cushions.** 1 $\frac{1}{2}$  lb. granulated sugar, 2 oz. butter,  $\frac{1}{2}$  pint water, 2 tablespoonfuls glucose, a large teaspoonful essence of peppermint. Put the sugar, water and glucose into a saucepan and boil all together to the "soft-ball" degree, 240°. Melt the butter and add it to the syrup, a little at a time. Continue boiling till it

snaps when tested, 290°. Add the peppermint, and turn on to a marble slab. Keep folding over the edges with a knife, or spatula, to prevent it running off the slab, until it is cool enough to handle. Now throw it on a candy hook and pull it until it is milky white. Cut it in small pieces with scissors and leave till cold. Store in tins.

**Peppermint Lozenges.** 1 $\frac{1}{2}$  lb. castor sugar, 3 tablespoonfuls milk, a dessert-spoonful peppermint essence. Put the milk and sugar into a saucepan and, when the sugar has dissolved, boil for 12 mins. Take the pan off the fire and stir in the peppermint essence. Beat the mixture with a wooden spoon until it is quite thick, and drop it in small spoonfuls on grease-proof paper. Leave until cold.

**Real Old-fashioned Mint Drops.** 1 lb. white sugar,  $\frac{1}{2}$  cupful water, 3 drops oil of peppermint, pinch of cream of tartar. Boil the water and sugar together with just a very small pinch of cream of tartar. Let it boil briskly for about half a minute, then try if it will "feather." In order to do this, take a metal skewer with a hole in the head. Dip it first into cold water, and then into the boiling mixture. If the skewer comes out with a film of mixture stretched over the hole, blow at this film. If the sweet is quite done, the film will not vanish altogether, but will blow out in a "feather" at the far side of the hole; if the sweet is not quite done, the film will break and vanish. Keep on testing every few seconds till you are able to make your "feather." Take the pan at once off the fire, stir in 3 drops of oil of peppermint, let the sweet cool for 5 mins., and then begin to beat it with a wooden spoon. Beat steadily till it becomes opaque. Then—very quickly, so that it may not have time to harden—drop it in tiny drops on a greased sheet of oiled paper. The drops will harden at once.

**Barley Sugar.** 1 lb. loaf sugar, juice and zest of 1 lemon. Zest rubbed on to 3 or 4 lumps of sugar, 1½ gills water. Dissolve sugar in water. Boil to 270°. Add lemon juice. Very slowly bring to 300°. Remove at once from fire. Pour it into a shallow, greased dish, and cut into strips when it cools. Twist into barley sugar sticks.

**Acid Drops.** ½ lb. loaf sugar, 1 teaspoonful tartaric acid, ½ gill water, ½ teaspoonful cream of tartar, one or two drops of lemon essence. Boil the sugar, cream of tartar and water together until the syrup is a pale yellow colour, then add the lemon essence, and pour on to an oiled slab. Sprinkle over it the tartaric acid, and fold it well in. When it cools, form it into thin rolls, cut off convenient pieces with the scissors, and shape them with the fingers into tablets. Roll in powdered sugar before putting them in an air-tight tin, which should be lined with grease-proof paper.

**Peppermint Toffee Tablets.** 1 lb. granulated sugar, 1 lb. dark brown sugar, a level teaspoonful cream of tartar, 1½ oz. butter, 2 teaspoonfuls peppermint essence. Put both sugars in a saucepan and pour over them ½ pint of cold water. Put over very gentle heat, and when the sugar has quite dissolved bring the syrup to the boil and add the cream of tartar. Let it boil till it reaches the "soft-ball" stage, 240°. Cut the butter in tiny pieces and add it gradually. Then boil until brittle, 300°. Add the peppermint essence and pour on to a well-buttered marble slab or tin. When it begins to set, mark it in tablets. Break them up when cold. Wrap in grease-proof or waxed paper and store in air-tight tins.

**Lemon Peppermint Drops.** 1 lb. loaf sugar, 5 tablespoonfuls strained lemon juice, 1 tablespoonful strong peppermint essence, ½ oz. butter. Grease the inside of saucepan with the butter, and put in the sugar and lemon juice.

Dissolve the sugar over gentle heat, then bring to the boil and boil for 10 mins. Stir in the peppermint essence. Drop the mixture in half-teaspoonfuls upon buttered paper, and leave till cold.

## NOUGAT

There are two kinds of nougat. *Soft* nougat—always popular!—a stiff but creamy mixture of glucose, white of egg, honey, nuts, fruits—all sorts of delicious things. Or *hard* nougat—generally used as a centre for chocolates, or (if the maker is *really* talented!) to make ornaments, or baskets in which can be offered other sweets, or filled with whipped cream, or ices. Remember you *must* keep your hands well oiled when working nougat—for it must be handled *hot*, and it burns with the terrible intensity of sealing-wax.

**Nougat Parisienne.** 2 lb. granulated sugar, 1 dessertspoonful glucose, 2½ gills water, 2 oz. fresh butter, ½ lb. mixed glacé fruits, 1 oz. pistachio nuts, 2 oz. shredded almonds browned in oven, 1 tablespoonful good cream, 1 oz. crystallised rose-leaves, a little (about 1½ teaspoonfuls) rose essence. Melt sugar with water. Add butter and glucose, and heat to 239° F. When the syrup has quite left off bubbling, pour it into a basin. Turn and turn it about till getting firm, with wooden spoon. Then thoroughly knead with fingers. Now place it in double saucepan with cream and flavouring. Let it heat very gently, beating when it begins to melt, until it appears quite smooth, and can be poured from pan. Put in pistachios and almonds, and the fruits. Stir, and pour out on to greased slab covered with strips of wafer paper—that have been damped at edges to make them into one sheet—(a frame must, of course, be used to enclose). Lay over more sheets of wafer paper to cover. Put a sheet of grease-proof paper over these, then a flat tin with weights on



it. When set, cut into slabs, and wrap each carefully in grease-proof paper. Or, as many makers prefer, pour the nougat straight away into candy bars already lined with wafer paper—proceeding afterwards as indicated.

**Persian Nougat.**  $\frac{1}{2}$  lb. sugar,  $\frac{1}{2}$  cupful rose water, a few blanched almonds, thin strips coconut, angelica, and bits of figs,  $\frac{1}{2}$  teaspoonful lemon juice. Boil together the sugar and water until when a little is placed in cold water it snaps when broken. Do not stir till the sugar has melted. Grease a shallow tin, and sprinkle the bottom with small pieces of the nuts and fruit. Then add the lemon juice to the mixture in the saucepan, and at once pour it into the tin. When it has cooled, but before becoming quite cold, mark it into bars with a knife.

**Fondant Nougat.**  $\frac{1}{2}$  lb. fondant flavoured with lemon, 2 oz. sweet almonds, 1 oz. shelled Brazils, 1 oz. glacé cherries, 1 oz. glacé apricots. Melt the fondant, stir into it the almonds, blanched and finely chopped, the Brazils, finely sliced, the cherries and apricots, cut in small pieces. Line a tin with wafer paper, and press the nougat on to it. Cover it with wafer paper and leave until next day, then cut in bars.

**Cherry Cobbler Nougat.**  $1\frac{1}{2}$  lb. loaf sugar, 2 gills water, 1 tablespoonful honey,  $\frac{1}{2}$  lb. glacé cherries, 1 tablespoonful rum, 3 whites of eggs. Melt sugar, and when quite dissolved add honey. Boil to  $245^{\circ}$  F. Beat egg white very stiffly in large bowl. Pour hot syrup on them, beating all the time. Beat until really thickening, then beat in rum, and turn out as before directed. N.B.—Cooking sherry or brandy is equally good in this recipe, or, if drink in any form is objected to, a teaspoonful of lemon essence may be used instead—but the nougat will not be quite so "different" from ordinary shop flavours.

**Fruit Nougat.** 4 oz. sweet almonds,

1 lb. granulated sugar, white of 1 egg, 2 oz. glacé cherries, 1 oz. angelica. Blanch the almonds, cut them in slices, and chop the cherries and angelica. Put the sugar in a saucepan with a large tablespoonful of hot water, and melt it over gentle heat. It must not be allowed to boil. When it has melted, take it off the fire and stir in the well-beaten white of the egg, and the cherries, angelica, and almonds. Stir until well mixed. Turn it out on to an oiled tin sheet. Press to the required thickness, and mark in bars.

### "TURKISH" AND OTHER "DELIGHTS"

There is no more delicious sweet-meat than real Turkish Delight, but unless brought to this country by private individuals it may safely be said it is never tasted. The "Delight" sold here is about as near the real thing as condensed milk is to real cream. The following recipes will produce something infinitely nicer, and more wholesome, than the ordinary bought article, and are as good imitations of the real "Delight" as can be made without the materials at the command of the confectioner of the Orient.

**Recipe Number 1.** 2 lb. granulated sugar, 1 pint water, 6 oz. gelatine, 1 orange, and 3 lemons. Wash orange and lemons and rub their zest on to the sugar. Strain lemon juice. Put sugar and half water over gentle heat, place other half of water and gelatine in another saucepan to dissolve also. When both are melted, add gelatine to sugar and boil gently but steadily for 20 mins.—never leaving off stirring. Now add strained lemon juice, stir, and place saucepan at side of, or well back on, stove for a  $\frac{1}{2}$  of an hour. Skim. Wet a tin with cold water and turn "Delight" into it. Leave for at least a day and night. Then cut into "chunky" pieces and roll each in very finely sieved icing sugar.



**Crème de Menthe Delight.**  $1\frac{1}{4}$  lb. castor sugar,  $\frac{1}{4}$  lb. gelatine, a tablespoonful peppermint essence, a few drops green colouring,  $\frac{1}{4}$  pint water. Dissolve the gelatine in water. Put it in a saucepan with the castor sugar, and stir over gentle heat. When the sugar has dissolved boil rather quickly for 10 mins. Take off the fire. Add the green colouring, just bring to the boil again, take off fire, and add the peppermint when the mixture is getting cool. Pour into a wet dish. When set, turn on to icing sugar, cover with icing sugar, and leave for 2 or 3 hours. Then cut into squares.

**Raspberry Cream Delight.** This is made in the same way as most other Delight, using raspberry juice and flavouring the fondant with raspberry essence. To obtain the juice, bruise ripe raspberries, heat them, then rub through a hair sieve.

**Coconut Delight.**  $1\frac{1}{4}$  lb. loaf sugar,  $\frac{1}{4}$  lb. desiccated coconut, 3 oz. gelatine,  $\frac{1}{4}$  pint water, 1 lemon, cochineal to colour. Put the gelatine to soak in the water for a few minutes. When soft, put into a small pan with the strained juice of the lemon and the sugar. Bring slowly to boiling point, and simmer gently for five minutes, stirring all the time.

Remove from the fire, and divide into two parts. Colour one part a pretty pink with the cochineal, and pour into tin previously rinsed in cold water. When set, cut into cubes and roll in the coconut.

**Almond Delight.** 2 lb. loaf sugar, a teaspoonful vanilla, 6 oz. gelatine, 2 oz. sweet almonds,  $\frac{1}{4}$  pint water. Soak the gelatine in water for three hours. Strain it into a saucepan, add the loaf sugar, bring to the boil, and boil for a quarter of an hour. Blanch the almonds, slice them. Take the delight off the fire, stir in the sliced almonds, and when it is cool stir in the vanilla. Pour on to a buttered or oiled dish, and when nearly set turn it on to a board

covered with icing sugar. Cover with icing sugar, and leave for six hours; then cut into squares.

**Peppermint Delight.**  $1\frac{1}{4}$  lb. castor sugar, 3 oz. gelatine, 2 lemons, a desertspoonful peppermint essence. Put the gelatine in a saucepan with three-quarters of a pint of cold water, and dissolve over very gentle heat. Add the sugar and stir until melted. Continue stirring and let it boil briskly for eight minutes. Take off fire and stir in the strained juice of lemons and the peppermint. Turn into a wet tin and leave until next day, then turn it out on to a board well dusted with fine icing sugar. Dust the delight with the sugar and cut into convenient pieces with sharp scissors. Roll each piece in plenty of icing sugar and store in air-tight tins.

## POP-CORN

**Popping Pop-corn.** Pop-corn is a healthy and cheap sweet. Children invariably love it, and delight in being allowed to behold the process of "popping." A "popper" is a necessity (a sort of wire soap-shaker on a long wooden handle). One of these can be bought at any big store, as well as the supplies of the right sort of corn for popping. Put very little corn into the popper, for each grain turns out a white ball many times greater in bulk. Hold popper over fire or gas and shake continually. Do not use too great a heat, or the flavour will be less pleasant. Shake on for a few minutes after all the corn has "popped." Then turn it into a warm bowl, if it is to be sugar coated, and go on popping. Many children like the corn simply popped—in which case there is, of course, no necessity to keep warm. If *pink* pop-corn is desired, put popped corn to soak for a few minutes in water tinted with carmine. Dry thoroughly on plates.

**Pop-corn Balls.**  $\frac{1}{4}$  lb. granulated sugar,  $\frac{1}{4}$  gill water,  $\frac{1}{4}$  teaspoonful

essence of vanilla. See that sugar is quite dissolved before you allow it to boil. When boiling point is nearly reached, put on lid of saucepan and do not stir again. Boil to 240° F.—if you are using a confectioner's thermometer—or until a little dropped into cold water forms a soft ball. Pour a little at a time over the pop-corn. Stir lightly so corn is well coated; directly syrup has gone sticky, mould into ball, dusting fingers with icing sugar. When dry, twist each "ball" into waxed tissue paper.

**American Corn-ball.**  $\frac{1}{2}$  lb. golden syrup,  $\frac{1}{2}$  lb. granulated sugar, a few drops of clove essence, and a pinch of bicarbonate of soda. Make syrup as in previous recipe, adding soda just before mixture gets to 240° F. Mould into ball or rough rocky fragments.

**Chocolate Pop-corn.** 3 oz. grated chocolate,  $\frac{1}{2}$  lb. granulated sugar,  $\frac{1}{2}$  gill water. Proceed exactly as before, but be specially careful not to over-boil.

## FONDANTS

Fondant is the beginning, and often the end, of so many sweets that it is extremely important to make it *well*. Uncooked fondant is quite good, but boiled fondant is so much *better* that every sweetmaker must give it special attention. Follow recipes carefully. Never "turn" fondant in a draught, or when it is too hot. Be careful always to work sides well in, or fondant will be uneven in quality. And knead thoroughly before putting aside to "ripen."

**Soft Fondant.** 2 lb. loaf sugar, 4 oz. glucose, 2½ gills water, 1½ dessert-spoonfuls glycerine, 1 white of egg. Note general sugar boiling directions. Add glycerine at same time as glucose. Boil to 238° F. Rinse a basin with cold water, and pour syrup into it. Leave for  $\frac{1}{4}$  hour. Now add well-beaten egg white, and work the fondant in the usual way. Work until

very smooth and elastic. Make into block, wrap in grease-proof paper, and then in a towel. Do not use until next day. This soft creamy fondant is quite the best filling for chocolate creams. N.B.—Any flavouring desired can be worked into it. It can also be coloured.

**Maple Sugar Fondant.** 1 lb. maple sugar, 1 lb. granulated sugar, 1½ table-spoonfuls glucose, 2½ gills water. Break up maple sugar small, put with granulated sugar and water in warm place until thoroughly melted. Boil as before—but needs longer working. Many delicious sweetmeats can be made with this fondant. Two of the nicest are given, but there are many possible variations.

**Marshmallows.** 1 lb. loaf sugar, 4 oz. gum arabic, the whites of 2 fresh eggs, a teaspoonful lemon essence, 1 teaspoonful orange-flower water. Put the gum arabic in a large cup and pour over it 1½ gills of hot water. Stir till dissolved, then strain it into a basin. Stand this basin in a saucepan of fast boiling water, crush the sugar and add it to the gum. When it has dissolved, take the pan off the fire, stir in the well-whipped whites of the eggs, the essence and orange-flower water, and whisk well until it is quite stiff. Turn it into an oiled tin. When cold, turn on to a board dusted with icing sugar, cut into cubes, roll them in icing sugar and store in an air-tight wooden box.

**Crème de Menthe Marshmallows.** 1 lb. granulated sugar, 4 oz. gum arabic, 1 teaspoonful peppermint essence, the whites of 2 eggs, green colouring. Put the gum into a bowl, pour on to it 1½ gills of hot water and stir until it has dissolved. Strain it into a basin, and stand the basin in a saucepan of boiling water. Add the sugar, and when it has quite dissolved stir in the beaten whites of the eggs and the peppermint. Take the bowl out of the water, whisk the mixture until it is white and stiff, then beat in a few drops

of green colouring, if liked. Turn it on to a tin that is thickly covered with fine icing sugar, and leave for 3 or 4 hours. Cut in squares with sharp scissors and roll them in fine icing sugar. Store in air-tight tins.

### THE KIDDIES' OWN RECIPÉS

**Saturday “Goodies.”** Buy 1 lb. of loaf sugar (that will cost you 3½d.); and save your dinner orange. Mind you pick out one that looks juicy and has a nice smooth skin! Give it a good wash, then dry it thoroughly, and begin rubbing off the yellow outside on lumps of sugar—cook calls this “zest.” Throw the lumps, as you do them, into a very clean saucepan. Put in the rest of the sugar, and then squeeze out every drop of orange juice. Run this through mother’s tea strainer on to the sugar (*ask* if you may use that strainer, you know!). Now stand the saucepan right away from the fire, but where it can melt. When it is *quite* melted, put the saucepan on the table. Leave it alone for a few minutes, and then begin to stir with a wooden spoon. Stir across and across—scraping down the sugar that will get on the sides of the saucepan. Stir till it is white and thick and lovely-looking. Then take little pieces and pat them into shapes, and put them to dry on plates that you have greased with a very little butter—until next day. And for 3½d. you will have more nice sweets than you could buy for *two whole silver shillings*!

**Stuffed Fruits.** If you are fond of dates, you will love this sweet. See first that the dates are quite clean; if they are not, wash them in warm water and put them in front of the fire or in a cool oven to dry. Open them and take out the stones. Crack some little nuts, take one, cover it with almond paste and put it in the date. Roll them in sugar and put them in little paper cases. Open crystallised cherries, put a little ball of paste inside and press them together.

**Almond Paste.** First make a creamy almond paste. For this you will want 1 lb. icing sugar, ¼ lb. ground almonds, 1 teaspoonful lemon juice, and the white of a fresh egg. Make sure that the sugar has no lumps in it by putting it between two pieces of white paper and rolling it well with a round ruler. Roll all the sugar like this and put it in a basin. Stir in the ground almonds, then sprinkle in the lemon juice. Crack the egg on the side of a basin and let the white *only* trickle out through the crack. Beat this with an egg-whisk until it looks like snow. Stir it into the other things till you have a soft paste. You can colour this if you like or leave it white. For colouring put 6 drops of carmine on the paste and turn it about until the colour is spread all over. Leave for 1 hour before making up into sweets.

**Coconut Ice.** You can make coconut ice without any cooking this way. For this you will want 1 lb. icing sugar, ¼ lb. desiccated coconut, a tablespoonful of milk and the white of an egg. Roll the sugar as you did for the almond paste. Mix it with the coconut and the milk and stir it well. Whisk the white of egg till it is like snow and put in enough to make a soft paste. Put a piece of grease-proof paper in a tin, and turn half the coconut ice into it. Then into what is left put a few drops of carmine and work it about with your fingers until it is pink. Put this on the top of the white coconut ice and press it so that they stick together. Leave it in a warm room till to-morrow.

### SWEETS, OLD AND NEW

**Coffee Walnuts.** 1 lb. icing sugar, 2 tablespoonfuls of very strong, clear coffee (or 1 tablespoonful of coffee essence, and 1 tablespoonful of water), ¼ lb. dried walnuts, 1 egg white. Well sieve icing sugar; mix in egg white gradually, stirring and beating with



flat spoon. Add coffee and work until of easily-managed consistency. Put away, wrapped in grease-proof paper, for 2 hours. Then take small portions, fashion them into oval shapes with fingers dipped in icing sugar, and on top of each press in half a walnut.

**Mixed Fruit Fondants.**  $\frac{1}{2}$  lb. preserved fruits finely chopped, 4 oz. ground almonds, 1 teaspoonful essence of almonds, 1 lb. icing sugar, 1 white of egg, and some sheets of wafer paper. Sieve sugar, mix with white of egg until smooth, then work in ground almonds and essence. Beat and work until good consistency. Put away in grease-proof paper for 2 hours. Now work in the fruits. If at all sticky, dust with a very little icing sugar as you work. Press into a flat slab about 1 inch in depth. Very lightly brush over one side of fondant with water, lay a sheet of wafer paper over and press lightly. Put a tin or dish over, and turn upside down. Now lightly wet other side of fondant, put another sheet of wafer paper upon it, lay a sheet of grease-proof paper over that, then a flat tin with a weight upon it. Next day cut into neat bars and wrap each one in waxed tissue.

**Economical Almond Paste.** 1 lb. icing sugar,  $\frac{1}{2}$  lb. ground almonds, 1 white of egg, and a little essence of almonds. Work egg into thoroughly sieved icing sugar, then work in almonds and (if a stronger flavour of almonds is liked) the essence. Beat and work very thoroughly. The paste wrapped in grease-proof paper may be stored away in an earthenware jar for weeks in a cool place, and is a most useful standby when little fancy cakes or stuffed fruits may be called for at any moment. When it has been stored for some time, unwrap, press into as thin a sheet as possible, and put into a cool oven till it feels just warm to the touch. Take out and knead well, dusting fingers with icing sugar as you work.

**Chocolate Raisins.**  $\frac{1}{2}$  lb. stoned raisins, 4 oz. plain chocolate. Cut up chocolate small, add 1 teaspoonful of water, place in jar, and stand jar in saucepan of boiling water. Have raisins all ready. Neatly pat into shape. Directly chocolate is melted, stir, and put saucepan on table. Dip raisins one at a time, but as quickly as possible, for chocolate quickly hardens. Use a hat-pin if you have not a dipping fork. Give a half twist of the wrist as you lift each raisin out of the chocolate. Put to dry on very slightly greased slab, or grease-proof paper.

**Marron Paste.**  $\frac{1}{2}$  lb. boiled chestnuts (weighed after husks and skins have been removed). N.B.—This is not difficult if the operation is performed whilst the nuts are very hot, and for this recipe it does not matter if they break in the process).  $\frac{3}{4}$  lb. well-sieved icing sugar,  $\frac{1}{2}$  teaspoonful vanilla essence. Mash up chestnuts and work in icing sugar and essence. Use just enough of the white of egg to make a good paste. Work well and put aside wrapped in grease-proof paper for an hour or two. The paste may now be rolled out and cut into bars, or dipped as in recipe for chocolate raisins into melted chocolate. In this case form paste into small balls.

**Raspberry Noyeau.** 1 lb. granulated sugar, 1  $\frac{1}{2}$  tablespoonfuls glucose,  $\frac{1}{2}$  pint of water, 2 oz. raspberry jam (sieved), few drops raspberry essence, a few drops carmine, 2 oz. almonds blanched and split. Put the sugar, water and glucose into a saucepan and boil to 245° F. Turn the mixture on to a slab previously well greased, add the jam, colouring and flavouring. With a spatula carefully work the sides in towards the centre, adding the almonds gradually. When the mixture is slightly grained press it into a tin lined with wafer paper, and cover with wafer paper. When cold cut into bars.



## JOBS ABOUT THE HOUSE

*This Section is for the Housewife who is handy with tools and appliances and who wishes to undertake the decoration, repairs and maintenance of her Home. Such subjects as Whitewashing ; Papering ; Floor-staining ; Chair Repairing ; care of the Water Pipes and Enamelling are dealt with.*

**T**HE work of whitening a ceiling consists of four distinct operations. First, the soiled coating of whitewash must be cleaned off ; second, the cracks in the ceiling have to be made good ; third, a solution has to be brushed over the plaster to lessen its porosity ; and, finally, the fresh, white solution needs to be applied.

### TO WHITEWASH A CEILING

These are the steps required for ordinary ceilings composed of plaster ; but, in the case of those consisting of sheet asbestos and allied materials, the second and third operations are, generally, unnecessary.

Although an expert hand can undertake the work of renovating a ceiling without making any mess, the novice must not expect to be so successful. Accordingly, he will be well advised to transfer to another room all the furniture and other articles that are movable, to cover over the things which cannot be taken away, and to wear the oldest clothes he possesses.

**Cleaning off the Soiled Whitewash.** The first part of the work, that of clearing away the soiled whitewash, is probably the most exacting of all. It is very easy and equally tempting to leave patches here and there of the old wash and to content oneself with the thought that they will not matter. If a really good job is to be made of the work, every scrap of the soiled white-

wash must be cleared away and the ceiling left absolutely bare.

There is a knack in removing the old and begrimed matter. Take a cheap whitewash brush, moisten it with water and apply it, by means of the flat sides of the hairs, to the ceiling. If the tips of the hairs are used, the room will be marred by thousands of splashes in a very short time. Go over about a square yard in this way. Then, return to the commencing point and with the wet brush rub gently. The dirty whitewash will immediately work up into a froth or lather, when it can be easily wiped off with the aid of a sponge or a house flannel.

In this way, the ceiling is cleaned, section by section, until the whole of the surface has been gone over. When working with the brush, sponge or cloth, it should be constantly dipped in clean water and used with as little moisture as possible. The pail of water itself ought to be changed frequently.

Some parts of the ceiling may be rather difficult to wash clean. A paper-hanger's scraper or the blade of a blunt knife is useful, then, in clearing away the whitewash ; but, of course, care must be taken to see that the plaster is not scratched.

**Plastering up the Cracks in a Ceiling.** The surface being cleaned, the next step is to make good any cracks or other defects that have developed since the ceiling was attended to last. The best plan is to run the tip of a pointed knife from one end to the other of each

crack, thus making it a little wider than it already is. This is done because it is far easier to fill in a moderately wide crack than a very narrow one. In addition, any loose parts that may be present should be dislodged.

To fill in the cracks, mix up a little plaster of paris with a few drops of water, making it about as thick as cream. Then, dip the whitewash brush in clean water, and run it along the length of one crack. Follow this

it should be understood, is capable of a great deal of suction and, unless something is done to minimise it, the whitewash will eventually be patchy. As each brush-load is put on, it will dry, and a mark be made where one application ended and the next one began.

The solution of size helps to fill up the pores and prevents the whitewash from drying too rapidly; in fact, it allows the applications to follow one

after the other without the boundary line of each brush-load being visible.

The size can be purchased in the form of a jelly or as a powder. The latter is preferable and it should be made up according to the directions printed on the packet. It is advisable to mix the powder with hot water, and to put in a  $\frac{1}{4}$  of a lb. of soft soap to a pailful of water. It is not a bad idea to



A usual type of ceiling. The diagram shows how the area should be taken in hand so that the edges of the whitewash may be conveniently kept "alive." Of course, the dotted lines do not represent lines that may show. The cornice and rosette are covered when the main area has been completed.

by ramming the plaster in the depressions and smoothing off the surface. The points to note here are (1) that the plaster hardens very quickly—only a small amount, therefore, should be made up at a time, and (2) that unless the surface is wetted, the plaster will only hold for a short while. Naturally, the best implement to use for this work is a small trowel; but many makeshift tools will serve almost as well, notably the blade of a flexible knife.

**The Use of a Solution of Size.** Having filled in the cracks, the next part of the work is to go over the ceiling with a solution of size, in order to lessen the porosity of the surface. The plaster,

add also about a cupful of whitewash. If this is done, it gives a certain amount of colour to an otherwise transparent solution. It is easy, then, to see where the solution has been applied, and there is little fear of leaving patches uncovered.

The size should not be put on with a good whitewash brush. Most workers buy a cheap brush for doing the washing and painting on the size, and they keep a better brush for the actual operation of whitewashing.

At this stage the ceiling must be left until it is thoroughly dry. How long this means depends on a variety of circumstances; but, usually, it will be

advisable to leave the application of the clean wash until the next day. In cases where the work must be gone through quickly the cleaning off should be begun early in the morning and, if it is a good drying day and a draught is provided by opening the doors and windows as soon as the sizing is done, the actual whitewashing may be begun late in the afternoon. If the wash is put on when the surface is still damp, the ceiling will eventually dry with a smeary appearance and parts may even be stained.

**Applying the Fresh Whitewash.** The whitewash can be made by mixing ordinary whitening, size and a little blue colouring matter in  $\frac{1}{2}$  a pailful of water; but it is much more convenient to buy a 7-lb. tin of ready-prepared whitewash, which requires no more than the addition of a little water. The prepared wash is only slightly dearer than the home-made solution, but it is generally far easier and better to use. For an ordinary ceiling, roughly 10 feet square, about  $\frac{3}{4}$  of a pailful of solution is needed.

When about to apply the wash, take good stock of the ceiling and make up your mind how you intend to proceed with the work. If the surface is not square, you should cover the narrower dimension as you go, and proceed along the wider dimension. This is advisable because it will leave a shorter edge to keep alive, which, of course, is a very important matter. However you travel across the ceiling, the wash must be applied so that no part will dry before it is connected up to the next patch that is covered.

In laying on the wash keep the brush as dry as possible and do not allow the material to run down to the handle. Therefore, only immerse the tips of the hairs in the solution. Slap them on to the ceiling rather than use a stroking action and put them on in all directions. In painting you must guide the brush up and down or from side to side, but

it is not so in whitewashing; the brush is applied in every possible direction. Never go over any part twice and make certain that no spot is missed. For the corners and the ridges of mouldings use a smaller brush, such as a paint brush that has never as yet been used for paint.

If the ceiling is ornamented with a centre rosette, with cornice mouldings or other decorative areas, work up to them but leave them while doing the main surfaces. Then take them in hand after the flat part has been completed.

When all the whitewashing is finished, wipe the splashes from the painted surfaces in the room. If the splashes are allowed to dry on they are liable to cause cracks and other damage.

A last hint—if, while you are using the whitewash brush, you cannot prevent the water or the wash running down your arm, just push the handle of the brush through a sponge. The sponge will suck up all the fluid and none of it will reach your hand.

### REPAIRING DAMAGED CEILINGS

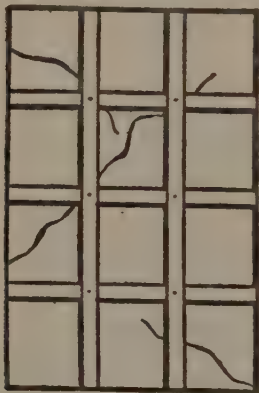
Modern traffic, with its vibration and rattle, has much to answer for in the way it damages ceilings. Not only does it crack them, but, in many cases, large areas of plaster are loosened and rendered dangerous. As a result, the handyman should know something of the way ceilings may be repaired and made safe once more.

The commonest fault with which he will have to deal may be termed simple cracking. When this occurs, the remedy lies in filling the gap with plaster of paris, as has been described in the chapter on "Whitewashing."

**Panelling a Ceiling with Wood Laths.** A more serious trouble is bulging. In this case the plaster has come away from the narrow laths which are intended to support it. The bulge may or may not be noticeable;

but, should the handyman mount a step-ladder and press with his fingers against the damaged area, he will find that it will ride up and down. As the plaster has moved away from the keying, the only thing that holds it in position is the firmer material surrounding it. But, when this becomes cracked and loose as well, there is nothing to support the entire area and it falls with a crash.

When bulging occurs no more than here and there, the best plan is to panel out the ceiling. This may be



Plan of a Paneled Ceiling, showing how the laths overcome the weakness caused by the cracks.

done in the following way: Find out how the joists run and pencil their course upon the ceiling. Their position may be located by screwing a gimlet through the plaster and noting when it runs against the hard wood of the joists. After a few trials two adjacent joists will be found, and the others may be mapped out by measurement.

When the lines have been drawn upon the ceiling, laths of wood, 2 inches wide and  $\frac{1}{2}$  inch thick, are screwed through the plaster so that they run across the joists from one wall of the room to the other. If screws, 2 inches long, are used, they will grip the laths to the plaster and enter the joists, and

in this way the plaster will be held firmly and be prevented from falling.

Of course, the laths must be fixed at some pre-arranged distance one from the other for the sake of appearance, and it will be advisable to run short lengths of the laths at right angles to those already fixed. These lengths must be screwed immediately under the joists.

Naturally, the trial holes made by the gimlet must be made good, and the entire ceiling, including the laths, must be whitened.

**Panelling a Ceiling with Laths and Sheeting.** When the bulging has been allowed to assume more serious pro-



Plastering a Hole in the Ceiling.

portions, a better course is to cover the whole of the ceiling with some form of sheeting. Asbestos sheeting is the best for the purpose, as it is fireproof and rigid, but the many makes of pulp boards are quite useful, and they are easier to fix.

Whichever form of sheeting is decided upon, the ceiling should be marked out as before, and the sheets cut so that two of their opposite edges come down the centre of a joist. This is necessary in order to permit the next sheet, which fits on to the first, to secure a footing also to the same joist.

When the ceiling has been covered, the joints between the sheets are obscured by laths, as already described.



For all this work 2-inch screws should be used, and it will be better to apply two coats of flat white paint than a covering of whitewash.

So far, we have dealt with what might be termed preventive measures ; but sometimes a ceiling cracks without warning, and the plaster falls with a crash. If a considerable area gives way it is advisable to release the parts that have not fallen of themselves, to tear away the small keying laths and to leave nothing but the bare joists. This is, naturally, a very dusty job, and the door of the room should be kept firmly closed in order to imprison as much of the floating matter as possible. When the joists have been bared, panels of sheeting are fixed, as described already.

**Filling a Hole in a Ceiling.** There is still one more case to consider, and that is when a fairly small area of plaster falls, leaving the ceiling with a hole in it. The best remedy then is to repair the hole with fresh plaster.

When a job of this kind has to be undertaken the first step is to remove all loose pieces that may be still adhering, and to crack away those parts that are likely to become loose before long.

If all the small keying laths are intact, so much the better, but should any of them have snapped away, fresh ones must be fixed. It should be recognised that every length of lathing must be nailed at both ends to a joist, and nailed also to every joist that it crosses.

The laths being attended to, the next step is to commence the plastering. This is done in two operations ; for the first use sirapite plaster, to which is added twice the quantity of fine, sifted sand. If a small amount of cow hair can be worked into the mixture, so much the better. Wet the laths thoroughly and apply the plaster in not too moist a condition. Fill up the gap to about two-thirds of its thick-

ness, put score marks over the surface, and leave till it hardens.

The second operation consists in levelling off the hole to match the surrounding surface. For this use Keene's cement, which is a reddish form of plaster of paris. Wet the patch before applying the cement, and do not use the cement in a wet or sloppy condition.

## **PAPERING THE WALLS OF A ROOM**

When deciding to repaper the walls of a room, the initial step is to select a paper of a suitable type and then to find out how many rolls are required for the job.

As far as the first matter is concerned, very little of a definite nature can be said, because the fancies of one person need not agree with those of another. However, the following advice may be offered with safety : (a) Choose a bright warm paper for a room with a north aspect, in order to introduce a cheerful note ; (b) pick colours that will not clash with those of the furnishings, paying particular attention to the curtains, the chairs, the floor covering, the hearth tiles, if any ; and (c) remember that a small pattern, or none at all, is best for a small room and a large pattern for a spacious room.

While dealing with the question of papers, it is rather important to mention that some are much easier to hang than others, and those that present no unnecessary difficulties should be selected for, at least, the first few attempts. A thick paper, for instance, is most aggravating in the way it endeavours to curl up at the corners and along the seams, and not infrequently it cockles here and there on drying. Varnished papers, too, are troublesome ; but the worst kind of all is the paper with a highly-finished matt surface produced by facing the paper with a layer of chalk.

The slightest dab of paste on the front or an excess of moisture on the back breaks up the chalky deposit and ruins the work. On the other hand, the easiest paper to hang is one with an "all-over" pattern, printed on a texture of medium thickness, and with very little glaze on the surface.

**Reckoning the Quantity of Wallpaper Required for a Room.** The amount of paper required for the work is the next matter to consider. It is convenient to remember, when making the estimate, that English papers are sold in rolls 12 yards long and 21 inches wide. In addition, there are two protective edges, one on either side of each roll. These edges have to be trimmed off before the paper is hung, and it is *after* the trimming that the roll is 21 inches in width.

Keeping these dimensions in mind, it is not at all difficult to estimate the quantity of paper needed for any particular room. The easiest way is to cut a strip of wood to measure 21 inches and then to see how many times it can be laid flat on the walls, starting at any convenient point, going round the room and coming back to the original point. The number arrived at in this way denotes the number of lengths needed to cover the walls; and each length must be equal to the distance between the ceiling or cornice frieze and the top of the skirting board.

These figures indicate how much paper is required and, if it is remembered that a roll measures 12 yards, it is not difficult to estimate the number of rolls that must be bought to cover the walls.

A moment's reflection will show that certain allowances must be made when the estimate has been drawn up in this or any other way. For instance, each vertical length must be increased by about a foot to allow for the matching of the pattern, if there is one. Also, certain deductions may be allowed for the spaces already filled by doors,

windows and the fireplace. Yet another point to note is that the lengths must be cut from 12-yard rolls, so that if the length in a particular case happens to be 10 feet, for instance, one roll will only produce three pieces. The odd length of 6 feet cannot be counted; though, of course, it may fit in over a door, under a window, etc.

From all this, it will be seen that any estimate can only be an approximate one; accordingly, the wise plan is to get an idea of the amount of paper required by measuring up the walls, and then to buy an extra roll for every seven rolls that the figures suggest. It is certainly far better to buy a roll too many than to have insufficient paper to complete the work.

**Trimming the Rolls of Wallpaper.** Having bought the paper, the amateur must now trim away the blank edging. As a rule, the paper is hung from the main window to the door, not in the opposite direction. This is done so that



the lapped edges are not thrown into relief by the light coming from the window. From this it will be seen that the strips are not hung in succession from the window to the door, and on to the opposite side of the window. The proper course is to begin at the window and work to the door; then to go back to the window and, taking the opposite edge of it, to work round

the other side of the room to the door. A moment's reflection will show that this course requires some of the rolls to be trimmed on the left-hand edge and some on the right-hand edge. How many are required of each can be guessed at by a glance at the wall space.

To trim a roll, sit on a fairly low chair, stretch the legs out straight in front and turn the toes up. Place the roll on the insteps of the feet, bend down and pull a portion of the paper up to your lap and hold it with the left hand. In your right hand grip a large pair of scissors and commence to trim. As the cutting is done, wind up the roll with the left hand. Mind you keep to the guide line and avoid making a wavering cut. Every few minutes put down the scissors and press the edges of the roll together, so that they overlap, but do not bruise them in the process.

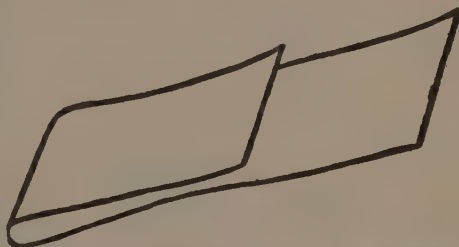
Other points to note are as follows: (1) Do not trim a paper without a pattern unless the edges are very much damaged; (2) trimming should always be done on the right-hand edge; therefore, if a left-hand edge has to be trimmed, reverse the roll by unwinding it: do this before cutting; (3) it is advisable to trim both edges of a very thick paper, as it is difficult to lap them while being hung.

**Pasting the Wallpaper.** The paste used for sticking the wallpaper is made by mixing about 3 lbs. of ordinary household flour in enough cold water to make a creamy mass and, when all the lumps have been broken up, to add about a gallon of boiling water. The resulting mixture should be thin and watery rather than pasty. If during use it is found to be rather difficult to spread, more boiling water must be added; but it is highly necessary to stir well while doing so. The paste, it may be added, is applied to the back

of the paper by means of a whitewash brush.

We have now dealt with all the preliminary matters and it will be convenient to suppose that the walls of a room are about to be papered. First, place a step-ladder a foot away from the wall, close to the main window. Mount the ladder with a roll trimmed on the edge that is to be fitted up against the window. Unwind the roll until a strip covers the height of the wall, with at least 6 inches extra, and cut it off.

Descend the ladder, spread the strip on a table or on the floor, on which sheets of newspaper have been placed,



A fairly short strip is folded, as shown. A long strip may have both ends folded, if found more convenient.

and apply the paste, taking great care to see that no patches are left uncovered. As a rule, the strip will be too long to be accommodated on the table or on the available floor space. On such occasions the proper course is to deal with a portion of the strip; then to fold over the pasted part and to shift the remainder along, pasting it as before.

This method presents one difficulty, which is easily overcome when the remedy is explained. After the first portion of a strip is pasted two wet lines are impressed on the newspapers spread out on the table or floor. It is quite impossible to fit the next portion of wallpaper between them without making smears on the edges. But if the newspapers are spread out, as shown in

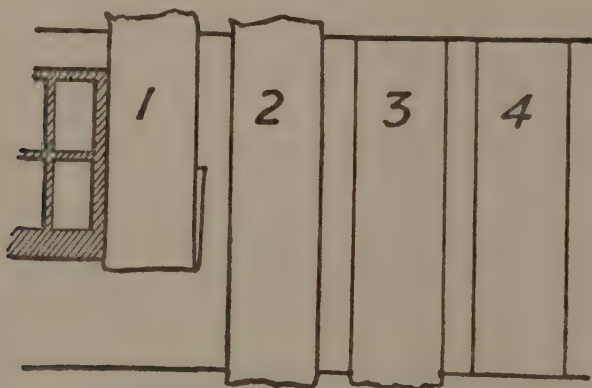
the diagram, and after each pasting they are drawn a little farther apart longitudinally, a greater width is obtained between the wet lines and the wallpaper can be laid between them without any fear of smearing.

**Hanging Wallpaper.** Having pasted the first strip, carry it up the step-ladder while still folded. Hold it near to the wall and make quite certain that the pattern is the right way up. Undo the fold, and bring the strip of paper against the wall. It is a great help, when beginning, if someone can stand on the floor and direct the lower part

until the crease is reached, and then to stroke the paper downwards.

The top and bottom edges now require to be trimmed to fit along their respective lines. This is not difficult to do. First press the paper into exact contact with the wall; then run the scissors along the line of the angle, withdraw the paper slightly from the wall and cut along the scored line. Afterwards, press the paper back finally to its proper position.

The next and all following strips are hung in exactly the same way except that they must be usually cut slightly



Four stages in hanging the same strip of wallpaper.

of the paper so that the whole strip goes against the wall in a vertical manner. The top edge should rise above its proper line to the extent of at least a full inch, and it is in the neighbourhood of the top line that the smoothing-out process should be commenced. This work is done with the aid of a clean duster. As one area is pressed into contact with the wall, the next below it is treated in the same way, until the skirting board is reached. But it always happens that, sooner or later, a big crease or bubble occurs, which cannot be obliterated by pressing sideways. The thing to do then is to lift the paper by the bottom edge

longer than the first to allow for matching the pattern. Also, each subsequent strip must be made to overlap the plain edging of the previous strip.

The art of wallpapering has now been explained at sufficient length to enable anyone to undertake the work with every hope of success; but the following points may be added:

As a rule, it is advisable to strip off an old paper before putting on a fresh one. This is usually a fairly easy job if the walls are wetted and a scraper is used. When patches are found that do not come away easily, take a steaming kettle of boiling water and direct the steam on the adhering paper. This is a



particularly useful tip when varnished papers have to be dislodged.

If a room is to be whitewashed and papered, the walls should be stripped after the ceiling has been washed clean.

If a room is to be given two coats of paint and the walls are to be papered, the papering should be done after the first coat of paint has been applied.

When a wall has been bared of paper, a coat of size should be brushed on before the new paper is applied. Use the size as directed for covering ceilings, but without the addition of any white-wash. It is well to note that size has a deleterious effect on some papers that are delicately coloured. In their case the proper plan is to size the walls; then to hang a plain lining paper and, when it is quite dry, to put on the ornamental paper. If this is considered a tedious method, the alternative is to select a pattern that contains no colouring of a nature that the size may spoil.

### **MINOR REPAIRS TO WALLPAPER**

Wallpaper should be occasionally examined and dealt with in the following manner:

**Cleaning the Surface of Wallpaper.** Take down all the pictures, mirrors, etc., and sweep the walls with a clean, soft broom. If the paper is soiled, a good deal can be done to make it fresh by rubbing it with bran. A pad is made by folding a clean duster, which is then dipped in the bran and gently passed over the walls. The bran should be renewed constantly, since the tendency is for the particles to fall to the ground as the rubbing proceeds. Note that the bran is used dry and it ought not to be applied until the walls have been swept.

**Removing Finger-marks from Wallpaper.** The bran is a splendid reviver; but it will not take out finger-marks that are specially dirty. They can be obliterated by using a piece of india-rubber or, in extreme cases ink-eraser

Grease marks may be removed by putting two or three thicknesses of blotting paper in contact with them and pressing with a warm flat-iron. The blotting paper should be changed constantly.

Another plan for removing grease is to dab the spots with a little benzene, which, of course, is highly inflammable. Therefore, the work should not be done near a light. It is advisable to press a piece of blotting paper to the wall immediately below where the benzene is applied. If any of the liquid trickles down, it will then be caught by the blotting paper.

Ink marks usually yield to an application of oxalic acid dissolved in water. Paint on the solution fairly strong and use blotting paper to catch the drips, as suggested for benzene.

**Hints on Patching Damaged Wallpaper.** Papers that possess a considerable amount of pattern may be treated for marks and stains as above; but it is easier to deal with them in the following way: Hunt out some spare strips of the wallpaper and cut out portions of the pattern to agree with those that have suffered damage. Be careful to cut along the edges of leaves, flowers, ornaments or whatever pattern is present, and not across them. Paste the cut-out shape and apply it exactly over the damaged or soiled part of the wall. If the edges are apparent, tone them down with water colours to match, using a small brush for the purpose.

While dealing with paste, go carefully round the walls and stick down any places that have been torn or which have become loose.

**Papering over New Plaster.** In cases where a hole has been driven in the plaster of the wall, fill up the hole with Keene's cement. The work must be done carefully in order that the surrounding paper may not be soiled, and the hole must be wetted before the cement is applied.

If wallpaper is pasted over the new

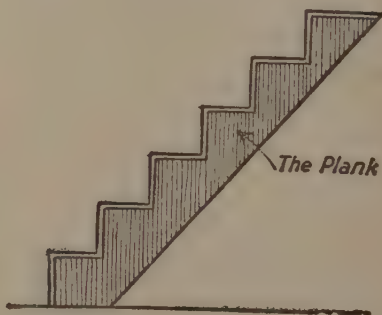
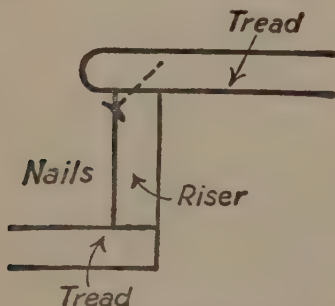
cement within a month or two it will most likely become discoloured. A way out of the trouble is to fit a thin piece of tin-foil, by means of glue, to the plaster and, when it has dried, to fix a cut-out shape of wallpaper to hide the whole of the damaged area.

### DISTEMPING WALLS

There is no doubt that distemper makes an admirable wall covering for certain rooms. It is specially suited to rooms that are small and to those which are inhabited by people who find that a pattern fidgets them. In addition, it provides an artistic finish which harmonises very well with cer-

when it is known that the walls below the paper are cracked, unevenly plastered or when, for one reason or another, the plaster has become brittle. In such cases the paper is an advantage as long as every part of it is stuck down before proceeding with the work.

After the walls have been washed, they should be given a coat of size, made up as directed on page 172. If desired, the sizing may be omitted in cases where the surface has already been distempered with a colour of approximately the same shade as that which is to follow. But if a light colour is to go over a dark one the sizing is more or less necessary.



The shaded area shows the plank fitted below the stairs.

tain forms of cottage furniture and other up-to-date fittings.

**How to Use Distemper on Walls.** Distemper for walls is exactly the same material as that which is sold for whitewashing ceilings, except that it is coloured and contains certain ingredients which prevent it rubbing off as readily as whitewash does. It can be bought in a dry powder or in a form of cream and, in either case, is ready for use when water is added.

Before applying a distemper, it is usual to scrape all the paper off the walls or, if they have already been distempered, to wash them with water. But it is possible to distemper over paper and it is even desirable to do so

In an hour or two the size will be sufficiently hard to take the new distemper. This material should be put on with a whitewash brush; but a smaller brush must be used for getting into the corners and running up close to the ceiling.

The distemper is spread in all directions and not applied "one way," as is the case with paint. In spreading it, care must be taken to see that the ceiling is not splashed and that the wash is free from streaks.

Streakiness is difficult to avoid; but if the liquid is constantly stirred, the fault will be less likely to arise.

**Creaking Staircases.** Staircases that creak are particularly annoying,

especially as the uncanny sounds are emitted more at night than in the day time. A good way to overcome the trouble is to drive 1-inch nails through the upper part of each riser so that they slant into the tread, but care must be taken to see that they do not come through. If about four nails penetrate each riser in this way, the treads will be held firmly and have no opportunity of creaking.

Another and better plan, which is only possible when the under part of the stairs can be reached, is to cut a number of right-angled shapes out of a long plank of wood and to fit the plank under the centre of the stairs, as shown in the diagram.

## STAINING FLOORS

The cheapest way to make a floor look attractive is to stain it. For a shilling the boards of a fair-sized room can be done, and if a rug is to be placed in the centre of the floor the surround may be stained for, perhaps, half this sum. The lino needed for the same purpose would cost anything from twenty shillings to three guineas, and a carpet would come to a great deal more.

**How to Prepare a Floor for Staining.** If it is decided to stain a floor, a certain amount of preparation is needed. First of all the boards must be made fairly level. At the outset go over them with a nail-punch and a hammer and sink all the nail-heads. Then fill in the spaces coming above the heads with plastic wood or a preparation made by mixing one part of whitening, three of plaster of paris and enough water to make a paste. The paste must be coloured to tone with the floor, and this can be done by working in a little Bismark brown or Vandyke brown with the dry plaster. If the flooring is very irregular, as happens with old houses, the floors may need to be planed and levelled and have cracks filled.

The next thing is to wash the boards and to get them quite clean. Oil and grease marks on the wood will resist a stain, even though an oil stain may be used. Therefore, such marks must be scrubbed with hot water and soap, or treated with petrol. Remember, however, that when petrol is used, there must be no fire alight nor naked lights, and smoking is prohibited for the time being.

When the floor is quite clean and free from dust or dirt it is ready for staining.

Note that a floor which has been previously painted or varnished cannot be stained unless it is possible to bare the wood with one of the patent paint removers.

Generally, two coats of stain are required.

Any of the following may be used :—

**To Imitate Mahogany.** (1) Dissolve some bichromate of potash crystals in water. Test for strength by painting on an old piece of wood. Do not get any of the solution on the fingers.

(2) For specially dark effects use the above, but add a little liquid ammonia to the solution.

(3) Dissolve 1 oz. of burnt sienna powder, obtained from the local oil and colour man, in  $\frac{1}{2}$  a pint of stale beer and an equal quantity of water.

(4) Dissolve  $\frac{1}{2}$  oz. of Bismark brown powder in 1 pint of methylated spirit. Apply this stain with the run of the grain, and do not allow the edge to dry, which it tends to do very rapidly. This gives a reddish mahogany effect.

(5) If No. 4 is too reddish, it may be toned down to almost a chocolate mahogany by adding a few drops of black spirit stain.

(6) A very cheap stain for a mahogany effect is obtained by dissolving a pinch of permanganate of potash crystals in 1 pint of warm water.

(7) Dissolve 2 oz. of red sanders, obtained from a dealer of cabinet-makers' supplies, in 1 pint of methy-

lated spirit. See the note under No. 4 regarding rapid drying.

**To Imitate Walnut.** (8) Dissolve 2 oz. of Vandyke brown crystals in 1 pint of water. Do not get any of the solution on the fingers.

(9) Dissolve a few Vandyke crystals in coffee. The coffee should be made as though it were for drinking purposes, and then strained.

(10) Thin some Brunswick black with turpentine, and add a small quantity of varnish. Test this on an old piece of wood, and be careful to paint it evenly on the floorboards.

(11) Dissolve 1 oz. of permanganate of potash in 1 pint of boiling water, and dissolve 1 oz. of Epsom salts in another pint of boiling water. Mix the two together and use while hot. Apply with a brush made of fibre.

**To Imitate Ebony.** (12) Boil 1 oz. of logwood chips in 1 pint of water. Apply while hot with a wad of rags tied to the end of a stick. When dry, paint the surfaces with a solution made by dissolving  $\frac{1}{2}$  oz. of sulphate of iron in 1 pint of water. This gives a good black, but it should be recognised that black is not advisable, unless required to harmonise with the furniture, as it shows the dust.

**To Imitate Oak.** (13) Apply ordinary creosote. This is very cheap, and is a splendid preservative for the wood. Some people object to the smell, however. Suitable for dark oak.

(14) Dissolve 1 oz. of permanganate of potash in warm water and add a little burnt umber powder. Suitable for dark or light oak, according to the amount of umber which is added.

(15) No. 10 may be used for light or dark oak.

(16) Mix one part of liquid ammonia with three parts of rain water and colour with yellow ochre powder. Suitable for golden oak.

**Staining with Aniline Colours.** In addition to the above, many aniline

dyes are useful for the purpose, especially when fancy suggests that the floor shall tone with the rugs or the furniture. These dyes should be made up in water to which has been added a little vinegar. The latter fastens the colours.

All these surfaces may be varnished when dry, or they may be rubbed up with beeswax and turpentine, furniture polish, etc. It is inadvisable, in many cases, to use too much friction while the surface is still fresh.

## RE-WEBBING A CHAIR SEAT

When it has suffered a good deal of hard wear an easy chair often commences to sag in the middle of the seat. Instead of it being nicely domed it dips downward and it is then anything but comfortable to sit on. The trouble is due to the fact that the springing has got out of order. To make such a chair as good again as when it was new is not a difficult matter once the proper method of working is understood.

**How to Dismantle the Seat.** If you have an easy chair that has a sagging seat take it to your workroom, turn it upside down and examine the underpart. Probably you will find that the bottom is covered with a sheet of coarse canvas. Pull out the tacks along the edges and take off the canvas. Most likely you will disturb a good deal of dust in doing this; at any rate, you must be prepared for the dirt which may fall out.

When the bottom covering has been removed it will be found that the frame is provided with a laced arrangement of webbing. There are several strands, some going lengthwise, others sideways, but all are planned so that they alternately pass over and under the strands which they meet. On closer examination it will be noticed that fixed to the webbing are perhaps as many as a dozen large spiral springs.

Now that it is understood how the seat is built up, it will be fairly easy to



determine why the sagging has occurred.

As a general rule, the trouble is due to the fact that the webbing has either become torn or it has stretched. If this happens the springs cannot be supported as they should be; they lose their proper shape and, getting out of control, they often force their way through the canvas.

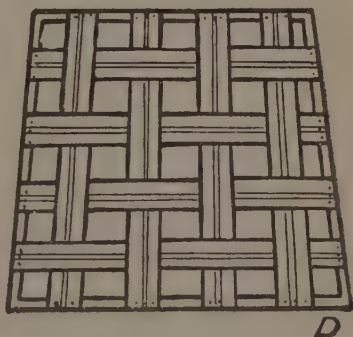
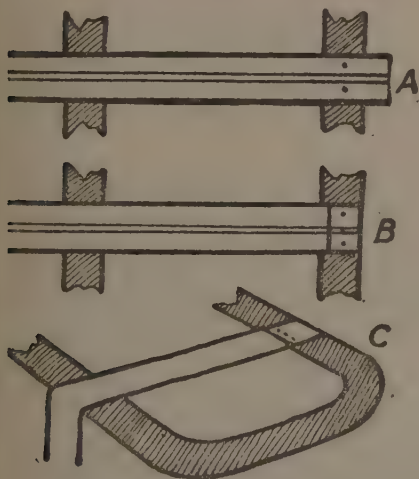
When any of these things have happened the best plan is to pull off the webbing and if the springs appear disarranged to take them out as well. Then the springing of the seat may be reconstructed entirely.

Building up the Seat Afresh. It will be noticed that while one end of each spring rested on a cross-over of the webbing, the other end bedded itself in a layer of padding. This padding

round the edges. The head of each spring must be sewn in three places to the cover of the padding. Fine string is used for the purpose and a curved needle will be of material assistance.

The next thing is to think of the webbing. This must be put on as tightly as possible and without any sagging. To do this with a host of unruly springs in the way is almost impossible. But here is a good tip: Tie up each spiral so that it becomes a flat disc of wire. None of them then will trouble you while the webbing is being put on.

Now as to the webbing itself. Make up your mind how many yards you



require and see that you get it in one piece. Do not buy cheap material; a good close woven kind is wanted.

This is how it is put on: Take the free end of the coil and arrange it so that the edge overhangs the frame of the chair by about an inch. (See A.) Then drive in two nails with fairly big heads. Next turn the overhanging edge back on to the nails and drive in three more nails all in the same line. (See B.)

Follow this by taking the coil of webbing across the open seat of the chair to the opposite edge of wood. Grip the coil tightly and pull it downwards, using the edge of the chair as a lever. (See C.) Then, when it is as

may be disarranged; accordingly, the first thing will be to spread it out evenly once more. After that the spirals are set out on the padding in the same positions that it is assumed they originally took up. If they are not all of the same size, the largest ones will go in the centre and the smaller ones

tight as you can pull it, put in two nails and, this being done, cut the webbing an inch beyond the nails. Now turn back the spare inch and put in three more nails all in the same line.

One strip is now finished and all the others go on in the same way except that when all the side to side lengths have been fixed the back to front lengths must be laced one over and one under, as shown by D.

The hardest part of the work is completed, but two or three steps remain to be done. It will be remembered that the springs were tied up, they must now be allowed to expand once more. Therefore cut the temporary string—not, of course, that which holds them to the padding. As each coil resumes its normal shape guide it so that one end of it rests on a cross-over of the webbing and then stitch it down.

Finally, a canvas covering must be tacked all over the bottom of the chair to keep out the dust. If a new covering is required use the old one as a pattern, but if the old one is sound either wash it or beat it and put it back in position.

All the steps have now been described, and if the work has been done carefully the seat will have a nice domed shape, as it had when it was new.

It should be added, perhaps, that if a seat is taken in hand as soon as the webbing allows it to sag there may be no trouble at all with the springs and they need not be rearranged. Thus, it is policy to see to such things as early as possible.

**Mending a Wicker Chair.** If you have such a chair it will repay you to spend an hour or so in renovating it. First, consider what needs to be done and look over it carefully to see if any parts are damaged. Turn it upside down and test the framework. Generally there are two cross staves which may easily slip out of their supporting loops. If so, put them back in

position and provide additional loops to prevent a recurrence of the trouble. Some ordinary split cane is best for the purpose, but if there is none at hand it is possible to make a good job with twigs from the garden which have been skinned. If the twigs are not supple enough to bend properly, hold them in the steam of a kettle for a few minutes. After that they can be twisted into almost any shape, as long as the moulding is done at once. Failing cane or suitable twigs, it is not a bad plan to use a smooth kind of string of a harmonising colour.

When the frame has been examined, look over the rest of the chair to find out if the coiled cane has slipped away from the parts it should cover. For any such defects, bind round the loose pieces with good string or stick down the ends of the cane with glue. If glue is used it must be applied after the chair has been washed—that is, should a scouring be contemplated.

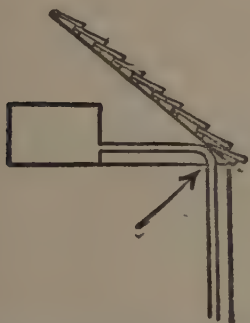
**Washing a Wicker Chair.** Having attended to any defects that may be present, you will now consider the appearance. Perhaps the chair is made of a light natural coloured cane. If it is merely dirty take it into the yard and scrub it well with water in which is dissolved plenty of kitchen salt. Use the water cold, because hot water is liable to darken the cane. Follow with two or three canfuls of plain water and then put the chair in the sun to dry. When finished it should be beautifully clean and white.

**Painting a Wicker Chair.** Many wicker chairs are made of tan-coloured cane and a good many more are painted. For such chairs the best plan is to give them two good coats of an attractive cellulose enamel. Stand the chair on some old newspapers and paint, first, the inner faces of the legs and under parts; then follow by doing those that are more in evidence. There is nothing difficult about the work, though it is a niggling job and there is

always the fear of leaving some part uncovered. The second coat may be put on almost as soon as the first is finished, since the cellulose enamel dries very rapidly.

### WATER-PIPES IN WINTER

**What to do when they Freeze.** In severe weather a sharp look-out should be kept to see whether any of the water-pipes have frozen. Taps should be turned on constantly to find out if the water is still flowing. In this way it is often possible to locate a stoppage within a few moments of its occurrence.



This is the most likely spot where the water will freeze. The wind can flow in upon it through the tiles and, in addition, the pipe bends.

If the matter is taken in hand at once, the work of thawing the pipes will be much simplified, because the longer the flow is stopped the greater will be the length of piping that contains solid ice.

Experience shows that it is only when a fairly long strip of the pipe is frozen that a burst occurs. If no more than a slight area is attacked, either the pipe gives sufficiently to accommodate the expanding water or the water is pushed forwards or backwards in the pipe itself. Thus, a burst does not occur at once and, if the pipe can be thawed speedily, a burst may be, usually, avoided.

When a tap ceases to flow, examine the pipes that lead to it. Either they

come from the main supply or from a tank. If the former, it is fairly certain that the freezing occurs after the pipes have risen out of the ground, which is usually a fairly limited run. Should they come from a cistern, it is only at the exposed parts or when they are fixed to outer walls that the trouble is likely to occur. Of course, it may be that the tank has frozen; but if the outlet is still free, it may be supposed that the stoppage is at some point in the pipe where it describes a sharp angular bend or where a cold wind can beat on it.

Having located two or three spots which are likely to have invited the trouble, the next thing is to deal with them. There is no better way of doing this than to direct a blow-lamp on to them. Great and continued heat can be provided by this means; but it is not always safe to use such a lamp; especially is this the case among the wooden rafters. A fire without water would be a twofold calamity.

Safer than a blow-lamp and almost as efficacious is the application of boiling water. Put a pan or some thick flannels under the pipe and pour the water direct from the kettle. There is no doubt that, should there be ice in the run of piping that is treated in this way, it will instantly melt. Accordingly, you may assume that the seat of trouble is elsewhere if the tap does not begin to trickle, and it remains for you to turn to other likely sections and deal with them in the same way.

It sometimes happens that a tap ceases to run because it has emptied the cistern and the inflow pipe to the cistern has frozen. In such cases, it is very likely that the stoppage has been caused by the water freezing at the valve. At any rate, it is advisable to find out if this is where the trouble has arisen. Pour a kettle of boiling water over the arm of the ball and around the inlet to the cistern; but be very careful to hold the ball while doing this. If

you have been fortunate in locating the trouble you may be unfortunate enough to smash some part of the valve, for, as you melt the ice, the arm will crash down, unless it is held. This is because there is no water on which it can float.

Perhaps it should be added that, when pipes are frozen, the apparatus which heats the hot water supply must be put out of action. Otherwise an explosion may occur.

What to do when Water-pipes are likely to Freeze. Prevention is better than cure, and there are several useful ways of lessening the likelihood of the pipes freezing. The wisest plan of all is to pack the outside of the pipes with a covering of straw or newspaper and then to wrap them in sacking. This should be done in the summer or autumn, not as a temporary, but a permanent measure. In doing this, it is not much use to cover nine-tenths of the pipes and to leave the remaining tenth uncovered. It is only when the entire run has been padded that you may rest comfortably.

The water tanks should be treated in much the same way. If they are encased in numbers of newspapers and an old carpet is tied around them and, if boards are laid over the top and more newspapers and carpet are added, very little harm will result.

When a cold snap arrives, light up the hot-water system both morning and night for an hour and do not draw off any of the water. Of course, it is still better to keep the system going all the day; but that is not always practicable.

Moving water is less likely to freeze than still water; therefore, turn all the taps on for a minute or so, now and again. But do not leave them running incessantly, because it is an offence to do so.

An oil stove is a most useful thing, as it can be set exactly where heat is required, such as close to a tank, under

a tap, or near to an angle in the piping that is in the habit of causing trouble.

A weak spot in all houses is the lavatory flushing cistern; therefore, empty it and, before cold water has had time to flow in, fill up with boiling water. Do this the last thing at night. When going to bed, shut all windows so that a cold wind may not blow on to the pipes, leave the doors of warm rooms open to enable the heated air to circulate throughout the house, and in our opinion the main should not be turned off.

What to do when a Pipe Bursts. When a pipe bursts very little can be done until the thaw sets in or until the pipes have been thawed by such means as suggested above. Then lose no time in finding out exactly where the split has occurred. In the case of a lead pipe it is often possible to tap the metal together or to fill the crack by using some sharp implement which scratches up a thin shaving of metal, and then flattens it over the damaged part. If the flow of water is considerable, give the lead pipe several smart blows with a hammer. This will close up the course of the water and stop the flooding of the house, but it stops the ordinary supply as well, and the repair must be taken in hand later. A better way is to turn the water off at the main, but this is not always practicable.

Do not try to solder any kind of pipe while it still contains water. Such a job is hopeless. Empty the particular section of the pipe, then dry it thoroughly, and soldering should be possible if it is a lead pipe. In the case of iron pipes a new section must be fitted to take the place of the damaged length. Measure exactly the piece that has to be replaced and buy a fresh section from the nearest builders' ironmonger. The dealer will explain how to fit the particular pipe which he supplies.



**WHEN THE ELECTRIC LIGHT FUSES**

It may seem a very sweeping statement, but, nevertheless, it is a fact, nine people out of ten do not know what to do when the electric light gives a sudden flicker and then goes out. Yet to diagnose the cause of the trouble and to put it right is usually a matter of a few moments' work.

First of all, every house using electric current should be provided with a hank of fuse wire of a strength adapted to the voltage of the electric mains. If the hank is bought in the locality it is almost certain to be correct. Without it most repairs are impossible.

**How to Find out why the Light has Failed.** Now let us reason out what is wrong when the light suddenly fails. The first question to ask is "Have any other rooms been plunged into darkness?" If the answer is "yes," then the trouble is not to be found in the particular room in which we happen to be. If the answer is "no," it is clear that we must confine our detective powers to the room in question. Most likely the bulb has burnt out or broken, and a new one put in its place will set matters right. When no spare bulb is at hand take one from a vacant room.

Although the bulb is the most likely cause of what might be called a one-room failure, it is not the only fitting that can go wrong. The switch may be defective, and here the trouble should be sought if the bulb has not failed. Get a pocket lamp, shine it on to the switch, unscrew the domed cap and see if all the terminals are properly connected up, but do not touch any parts if the current is still on. See also what is said under the next heading.

There is yet another way in which the one-room failure may arise. Just above the bulb there is a metal collar to which the wire coming from the ceiling is attached. At this point the wiring is split into two portions, and each is joined to a small terminal inside

the collar. The lamp also fits into the collar, and that is how the current reaches it. Now if pressure is put on the lamp, such as when it is being cleaned, it may pull the collar down a fraction of an inch and then the ends of the wire will not touch the terminals. The lamp may have been cleaned hours before, and yet the light does not fail until long after. That is because the pressure was just insufficient to break the contact and gravity or vibration has only succeeded now in completing the fault.

**Readjusting the Lampholder.** To remedy this trouble first switch off the current, then take out the lamp and undo the collar. It is made in two pieces, the lower part is circular, the upper part is domed. It will be seen that the flex wire passes through a hole in the dome. Make a knot in the flex and bed it in the dome, then join up the two ends of the wire to the two terminals. The trouble cannot recur now, and it would not have happened had the wire been knotted originally.

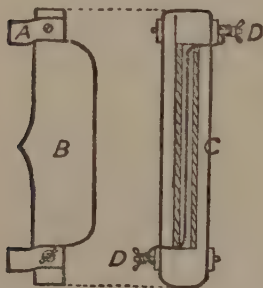
**Mending a Blown Fuse.** Now let us continue in our diagnosis of the failure. Suppose that several rooms are plunged in darkness, but some are not. This shows beyond doubt that the defect is in the house and not at the electric light works. It shows also that certain lights are on one circuit and some on another. One circuit has failed, the other has not. Find out where the switchboard is situated—usually under the stairs or in a cellar—and examine it, but do not touch anything until the whole board is turned off.

The switchboard will show at least two china bridges which on close inspection will be seen to have a fine thread of wire running the length of them. One of the china bridges will be without this wire; probably it is also slightly smoked. That is what has fused. To put matters right, grip this defective bridge with a pair of insulated pliers and pull it out of the metal

## JOBS IN THE HOME

sockets. Then fit a new piece of wire by threading each end round a screw terminal on the bridge just as it is seen to be fitted in the case of the sound bridge or bridges. Return the china to its sockets, switch on the current and the light should go up. In some cases it is necessary to put new fuse wire on to more than one bridge to correct the fault.

There is yet another case to con-



How to Fix a Fuse Wire. *A* is a brass slot which slips into the fuse box. *B* is a china bridge. The fuse wire is to the left of *C*. *D* are winged nuts which must be tightened.

sider. All the lights in the house have gone. What then? It may be that there is trouble at the electric light works. You can do nothing. Leave some of the switches down so that you will know when the current comes on again; but if you go to bed before that happens see that every switch is off before retiring. Otherwise you may get up next morning and find several rooms brilliantly illuminated.

Another possibility is that the fuse which is locked up in your meter has gone. Again you can do nothing, because the meter is sealed. 'Phone to the works, or see that they are acquainted with the trouble early next day.

Yet another possibility, but not a probability, is that all your own fuses and not the one in the meter have blown. They can be mended as already described.

Whatever you do always make

## Garden Fences

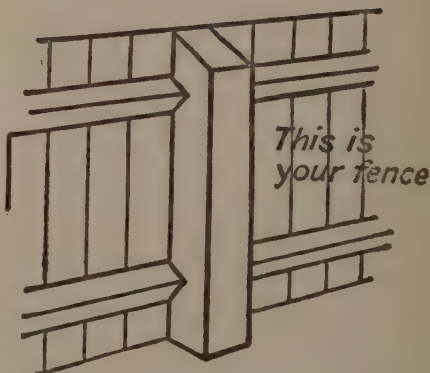
certain that the current is off before touching any unusual part of the system.

### GARDEN FENCES

*What the Law Has Decided.* Before having any repairs to fences put in hand, it may be useful for the house-



wife to know which of the two fences running the length of the garden belongs to her and which to her neighbour. The law has decided that, in the absence of any special arrange-



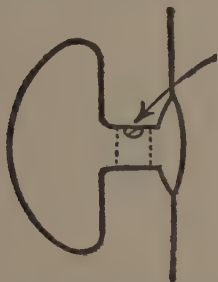
ments, a man is responsible for the fence which shows the horizontal stays and the uprights of the posts in his garden. He is not responsible for the fence which reveals a succession of upright laths.

### ABOUT THE HOUSE

Under this heading has been collected a number of useful hints of a miscellaneous character.

**Fixing Loose Door Handles.** A door

handle is usually fixed to its square spindle by means of a very small, blunt-pointed screw. If the screw falls out the handle comes off and the door cannot be opened. As the screw has no means of gripping the spindle tightly it often works loose, and if it



The screw is shown here. The dotted line indicates where the tape is to be wrapped.

is not a very accurate fit the trouble is constantly recurring.

When you have grown tired of picking up the screw from the floor and putting the handle on the door, get 2 or 3 inches of adhesive tape, about  $\frac{1}{2}$  inch wide. See that the screw is in its proper position, and then wrap the tape two or three times round the neck of the handle and over the screwhead. The handle will never come off again, because the tape will keep the screw where it ought to be.

**Easing Drawers that Slide with Difficulty.** If a drawer pulls in and out with difficulty, rub the smooth sides with furniture polish two or three times at intervals and shine them. It is surprising how easily they will run after this treatment. Do not use a great deal of polish but give plenty of rubbing.

**What to do with Picture Frames on Damp Walls.** If framed pictures are likely to suffer damage because the walls on which they are hung are damp, fix half a cork, taken from a medicine bottle, to each end of the lower edge

of the frames. This will keep the frames from touching the walls, and the air circulating behind will assist in the drying action. In newly-built houses this hint will be particularly useful. Used gramophone needles are excellent for holding the corks firmly in position.

**Recovering Deck-chairs.** The canvas on the deck chairs always wears out in two places—at the top and at the bottom. The rest of the material is usually sound. When recovering such a chair, buy a little more material than customary and sew it on the plan of a roller towel. The endless strip of canvas enables the material to be moved so that the wear is spread throughout the roll and not kept to two definite places.

**How to Frost a Window.** Occasionally it is desirable to prevent people seeing through a window. If the cost of fitting frosted glass is considered unreasonable, dissolve 1 oz. of magnesium sulphate in  $\frac{1}{2}$  a pint of stale beer and dab the solution on the panes with a pad of old rag. When dry go over the glass again. If the frosting effect is to be made permanent, give the window a coating of clear varnish.

**How to Stop the Creaking of Piano Pedals.** If piano pedals creak noisily when they are operated, take out the panel through which the pedals pass and rub black-lead on the joint where the creaking takes place. You can easily discover the seat of the trouble by operating the pedals.

**How to Fix a Nail in Crumbling Plaster.** Sometimes it is necessary to drive a nail in a wall, but the plaster is so friable that the nail will not hold. An excellent idea is to make the hole for the nail, and then to fill the opening with liquid glue.

This done, the nail is pushed into the glue and left until the glue hardens. It will be strong enough to support almost any weight.

# SCIENCE FOR THE HOUSEWIFE

*In this Section the Housewife will find explained the simple Science of her Home. Such subjects as Lighting and Heating are closely discussed, followed by Ventilation ; Protection against Frost ; the Water Supply ; Electricity and Dampness. In these days when Science enters more and more into Home Life knowledge of the subject is of the utmost value.*

THE following pages do not form a treatise on housekeeping. Their object is merely to present to the reader certain aspects of physics the better understanding of which may contribute to the greater comfort and safety of the home and minimise some of the troubles that the householder or housewife is likely to encounter.

## Lighting

DAYLIGHT is the cheapest possible form of illumination, as it costs nothing at all. Besides enabling us to see things, sunlight has other valuable qualities, including its hostility to injurious microbes. It also has a psychological effect, as anyone who is fated to inhabit badly lit premises realises. A dark house is a depressing house : a well-windowed residence is a cheerful one.

Therefore, since daylight is our friend, we should give it a welcome. How often, when passing along a street, one notices blinds and curtains drawn to keep sunlight out. At certain times of the day, especially in hot weather, it may be necessary to temper the sun's rays. But only too frequently a misplaced "gentility," and an over-regard of privacy, are allowed to exclude daylight which would, if permitted to do so, impart some of its cheerfulness to the people in the house.

The sterilising powers of sunlight are a very important factor in water

supply. Take the water consumed in London for an example. As it comes from the Thames and Lea, it is not fit for human consumption. But exposure of it to light in reservoirs destroys any dangerous germs, and after being freed of solid matter by filtration it can safely be delivered to storage reservoirs and distributing mains.

Again, the modern factory is so designed as to admit plenty of light, which, as tests have shown, increases the efficiency of the employees, and decreases the risk of accidents.

It is often sound economy to add a window here and there, especially where rooms long relatively to their length have windows at one end only. A side window may defer lighting-up time by half an hour or more. This is especially the case with rooms facing north. The average house is certainly not over-windowed. If there are creepers on the house, keep them well cut, for, if allowed to luxuriate, they become very effective curtains.

## Wallpapers and Paint

ROOMS facing north suffer most from lack of daylight. In such rooms the papers and paint should be of light tone, to reflect a good part of the light which enters through the windows. Dark papers and paints, on the other hand, are very absorbent of light, and render a room gloomy.

Trees are beautiful objects. But



they should not be allowed to exclude light. Many houses are made intolerably gloomy by overhanging trees. If these are felled or lopped, the increase in light is very noticeable; and the dryness of the house on the side overshadowed by them may also be increased.

Every endeavour should be made to use reflection. A darksome coal-cellar or outhouse may be converted into a well-lit chamber by the whitewashing or white-painting of the walls and ceiling. The effect may be equivalent to the addition of a window.

In cases where the lighting of a room is much impeded by high exterior walls a great improvement may result from hanging mirrors or whitened boards outside the window at an angle of 45 degrees. Light from above is then projected horizontally through the glass.

### Artificial Lighting

WHEN we come to the use of gas, electricity or oil as a source of light, we run up against a physical law. This is: That the intensity of illumination varies inversely as the square of the distance. Translated into simpler language, it implies that, if the distance between illuminant and the surface to be illuminated is doubled, the intensity will be reduced  $2 \times 2 = 4$  times: or, if halved, be increased to the same extent. This explains the fact that in the past a candle or two on the table gave enough light to read or work by. But the radius of illumination was severely restricted.

Modern electric light installations make much use of powerful lamps, encased in semi-transparent bowls suspended near the ceiling. Some of the light comes directly through the bowl; much of it is reflected from the ceiling and gives a good general illumination. Economy, however, is studied by having a house so wired for electric light that portable lamps stood on the table or in standards may be

plugged in when the wider illumination is not needed.

### Heating the House

SO far as house-heating is concerned, heat may be regarded as distributed mainly by radiation or convection. Radiated heat proceeds from the glowing embers of an open fire, a gas stove, or an electric heater. It does not directly affect the air through which it passes, but on striking a solid object is converted into sensible heat—that is, heat which can be appreciated by the body.

The enclosed stove, on the other hand, heats the air in a room mainly by convection. Molecules of air coming into contact with the hot surfaces of the stove become heated and rise, giving place to cooler molecules, which are heated in turn. In this way the stove's heat is distributed by air currents throughout the room.

An open fire sends a much larger proportion of its heat up the chimney than does an enclosed stove. Some of the exhaust heat finds its way into the room in which the fire is, and into the same room or rooms above, through the chimney-breasts; but a much larger part escapes uselessly into the atmosphere.

Consequently, the enclosed anthracite or coke stove has greater heating value for a given consumption of fuel than the more cheerful open fire. And the same remark applies to hot-water radiators, all the heat from which is used profitably in heating the surrounding air.

The gas fire and electric fire, however, have the advantages of being brought into use very quickly, and of being switched off as soon as they can be dispensed with.

### Heating Water

THE ordinary boiler of a kitchen range is wasteful, since after a quick passage underneath it the gases

go into the chimney. The surface in contact with them is much smaller than in the case of the enclosed boiler, in which the water surrounds the fire and picks up a large part of the heat given off by it. So this type is now greatly used for the household hot-water supply, and perhaps for heating a radiator or two as well.

### Economising Heat

FROM the boiler the heated water passes into a hot-water cylinder or tank, the circulation being maintained by two pipes leaving the boiler and entering the tank at different levels. The heat accumulated in the receiver naturally endeavours to escape. It may be used profitably to warm up an airing cupboard. But if the cistern has no subsidiary use of this kind, the escape of heat means a waste of fuel.

This can be prevented to a great extent by enclosing the tank in some non-conducting material, such as asbestos meal mixed with water and trowelled on in layers, or even old carpets wrapped round. A very effective method is to place the tank in a considerably larger wooden casing, and to fill the intervening space with sawdust, which imprisons air—an excellent non-conductor of heat—between its grains.

The pipes through which hot water is drawn off cause loss of heat. As soon as a tap is closed, the water in the branch leading to it becomes stagnant, and it and the pipe cool down. When the tap is used again after a considerable interval all the cold water in the pipe has to be drawn off, and the pipe heated again, before the water runs hot. This fact is a strong argument in favour of insulating pipes, as well as cistern, to delay cooling.

### Laying a Fire

EVEN in this simple operation a little thought may make things easier. The primary consideration is

to generate great heat at one point, and get the coals alight. Spreading the sticks over the bottom of the grate is not scientific. Concentrate them in the centre, and pack them round with small, but not dusty, coal, and the heat which they give out will create a glowing core of fire, which will extend quickly to larger lumps placed outside the small ones.

Then one may consider the economy of making a fire burn downwards if it is to keep in a long time. Under the ordinary method of lighting a fire a large part of the gases contained in the fuel is dissipated before being ignited and is wasted. If, however, the bottom of the fire is built on the top of a layer of fine coal, the gases from the latter burn as they rise through the incandescent fire above, and so are made use of.

### The Blower Plate

HOT air, like hot water, rises and displaces colder fluid. When a fire is started, it can be stimulated by compelling air to pass upwards through it, and not over it directly into the chimney. In the kitchen range with closed front and top, a proper draught is assured. The open fire is commonly encouraged with the aid of a newspaper which, as often as not, ignites as soon as a good blaze is established. A better alternative is an iron blower-plate, of the correct size to reach from the top of the bars to the under side of the hood. This prevents air passing over the fire, and has the advantage over the newspaper of being non-inflammable.

### Minor Economies in Heating

IT is a physical law that the transmission of heat from fuel to water varies as the cube of the difference between the heat of the fuel and the water. This implies that, in heating water, a fierce fire may use fuel more

efficiently than a slow fire kept in for a longer period.

Then, as to kettles heated over a gas ring. There is much to be said in favour of the kettle which has a diameter large in proportion to its depth. The flame has a greater distance to travel before it rises round the sides of the kettle, when its heating effect become much reduced. A small flame under a wide kettle, lit well ahead of the time when the water is needed, will do more heating in proportion to the fuel consumed than a big flame under a small kettle which shoots out into the air all round.

Keeping the inside of a kettle clear of scale also economises fuel, for even a thin coating of lime is a great obstacle to the passage of heat. Similarly, kettles boiled on an open fire should be kept free outside of thick soot, which also is an insulator.

## Ventilation

**C**OMBUSTION creates carbonic acid gas. Breathing plays a part in the slow combustion of materials in the body. Air breathed from the lungs contains a proportion of carbonic acid. Consequently, if a room is not kept ventilated while occupied, the air in it becomes vitiated. Gas burners and oil stoves also give off the gas, unless their combustion is perfect.

An open coal fire, or a gas fire with outlet into the chimney, is a good ventilator, since the hot gases rising from it reduce the atmospheric pressure in the room and cause fresh air to enter through cracks round the doors and windows. Electric and water radiators do not ventilate.

To get a good current of air, sash windows should be opened top and bottom. A lighted taper held in the openings will show, by the direction of the flame, that there is an outward current at the top, where the hotter foul air is escaping, and an inward current of fresh air at the bottom.

At night the air is usually cooler than during the day. During a hot spell it is advisable to keep the sun out of rooms facing south, in the hotter hours of the day, and to ventilate through the north windows. An open skylight in the roof will release hot air by night, and make the cooler air from outside fill the passages of the house.

## Protection against Frost

**C**LOTHES hung on a line dry quickly in a wind, because the air as it passes keeps picking up some of the moisture in them, and carries it away. Similarly, a pipe exposed to a draught tends to chill more quickly than one in still air. This is an argument in favour of keeping windows in the neighbourhood of water-pipes closed during frost.

Many service cisterns are situated in roofs, which as a rule are draughty. If there is a trap door leading into the roof near the cistern it should be kept open during a severe frost to allow the hotter air from the house to rise into the roof and raise the temperature.

Salt dissolved in water forms brine, which freezes at a lower temperature than pure water, the difference increasing with the saltiness. Gutters leading from closets, sinks, baths, etc., will be protected against frost if brine is poured into them at night to displace the water.

Exposed pipes on the outside of walls should be well protected by straw stuffed between the wall and canvas or wood to prevent the escape of heat.

As flowing water does not freeze nearly as readily as water at rest, some people leave taps running at night. Besides being wasteful, this course has its dangers, since ice may form at the end of the outlet and close it, so causing flooding round the tap.

A lead water-pipe can definitely be protected from bursting if beaten into a somewhat oval shape. Ice forming inside it will restore its circular shape,

and so make room for itself—for a circle has more area proportionately to its circumference than any other figure—rather than burst the metal.

### Water Supply

**W**ATER at rest presses by its own weight on anything containing it with a pressure which increases at the rate of about  $\frac{1}{2}$  lb. to the square inch with every foot of depth. A tap 6 feet below the cistern which supplies it is therefore less likely to become leaky than one 30 feet below. Taps drawing direct from the public mains are most liable to leakage, as the pressure in the mains is considerably higher than that from a house cistern, into which the water has to be forced from the public supply.

The friction between water and the inside of pipes increases rapidly with the speed of flow, and directly as the length of the pipe. Friction reduces flow. It therefore pays to use pipes of generous internal bore where they have a long run and the pressure is small. Take the case of the hot-water tap of a bath. This may be only a few feet below the service cistern. Water reaching it has to be pushed out of the hot-water cylinder by the cold-feed pipe, and up through another pipe to the level of the tap. So the water has to make a long journey, and, if the piping be small, the flow is small.

The cold-water tap, on the other hand, being connected directly with the service cistern by a short run of piping, will deliver water much faster. The moral is to use pipes of good size for the hot-water supply. Doing so has a second advantage, as it prevents a tap on a higher level being "starved" by the opening of another tap fed by the same pipe at a lower level.

### Electricity in the Home

**T**HE consumption of electric energy is the product of the pressure, in volts, of the current, and its flow, in

ampères. The practical unit of electrical power is the watt—1 volt  $\times$  1 ampère. Engraved on an electric light bulb is the number of watts it uses in an hour and the pressure to which it is suited. A 100-watt bulb will in one hour consume one-tenth of a kilowatt-hour (1 watt for 1,000 hours) of energy, the Board of Trade unit of electrical power. If energy costs 5d. per unit, the lamp will cost  $\frac{1}{10}$ d. per hour while alight.

The usual pressure of house circuits is now 240 volts or thereabouts. This is sufficiently high to be dangerous if the current passes through the body. An escape of current at switches must be guarded against, and for this reason switches should be of the best possible manufacture and be so designed as to "snap" on and off smartly, when making and breaking the circuit. In bathrooms the switches should have no bare metal exposed to the touch, since the body when damp from a bath is a better conductor than it is under normal conditions.

Before any work is done on the fittings of a house circuit the main switch should be opened, thus isolating all the circuits definitely from the mains. Every wire will then be "dead," that is, safe. Opening the switch to a lamp does not, where alternating current is used—and this is now the general practice—give complete protection, as one wire is left "alive," and able to impart a shock if a person touching anything connected with it has a good earth connection through his body.

### Short-circuits and Arcs

**I**F the two conductors of a circuit come into contact, a short-circuit or low-resistance path is opened to the current, and the flow rises suddenly. Any danger is commonly averted by the safety-fuses included in the circuit. These are usually short lengths of wire which melt at a low temperature



and instantaneously arrest the flow before the copper wires of the circuit become dangerously hot.

A more subtle danger is "arcing" at a loose joint. In this case the current is not broken, but gives rise to a glow which may raise any solid substance in its neighbourhood to a heat at which, if it be combustible, it will take fire. "Arcing" is probably responsible for many of the mysterious fires which have destroyed houses containing an electric installation put in many years ago when wiring methods were comparatively primitive.

Hence it is very important that, when a house is "wired" for electric lighting or power, the work should be carried out by thoroughly competent contractors, and that all conductors be encased in metal pipes connected with the earth, to lead any stray currents safely away.

### Overloading Circuits

THE current which most house lighting circuits are usually rated to carry is 3 amperes. If extra lamps are connected with the circuit, their consumption must be taken into consideration, or the circuit may become overloaded and tend to "blow" its protecting fuses when all the lamps or other electrical apparatus connected with it are switched on. Thus, a fuse guarding a 240-volt circuit will tend to blow if the total consumption—that is, watts—of the lamps, etc., fed through it exceeds about 750.

This factor has to be reckoned with, especially when electric irons and other heaters are connected with an ordinary lighting circuit, and when extensions to auxiliary lights are made. Keep an eye on the watts.

### Permanent Magnets

A POWERFUL horse-shoe magnet of the "permanent" type—that is, one which retains its magnetism independently of electric currents—is

useful in a house for picking up small steel and iron objects, such as pins, nails, and screws. Moved over a floor or among rubbish it attracts them to itself, though they may be hidden from the eye.

### Lubrication

SURFACES moving over one another set up friction, which opposes motion and increases wear. If metal parts squeak or make other noises, they are in contact and creating friction. The object of lubrication is to separate parts by a film of oil or grease which enables them to move without actually touching one another. The particles of the lubricant have much the same effect as the ball bearings of a bicycle or motor car.

Keeping bolts, locks, sash pulleys, gate hinges, and other metal fittings which have movement well lubricated amply repays the trouble and time expended on this simple operation.

The lubricant should be suitable to the job. For a sewing-machine or other device in which the pressure is small a thin oil is needed. But where the pressure to be overcome is great, or the lubricated parts are exposed to the weather, a thick oil or grease is required—as on the hinges of a heavy gate. Such a lubricant is less likely to be washed out by rain, and has great separating power.

Black lead is a good lubricant for wood or hot metal surfaces. On wood it produces a highly polished surface. On heated metal it is able to resist heat which would vaporise oily lubricants.

### Dampness in the House

BRICKS are able to absorb a considerable amount of water, being porous. This would suggest that they are unsuitable for house construction. But they dry out readily where exposed to sun, heat and wind, and

rain moisture normally does not penetrate them.

Should, however, the amount of water falling on them exceed their drying-out capacity, they will pass the moisture on to the interior of the wall, and internal decorations will suffer.

Leaky or clogged gutters, which cause a flow of water down a wall, are responsible for the dampness of many walls. Absorbent mortar gives trouble in other cases. Repairing the gutters will obviate the first trouble. Having the mortar joints pointed, or faced, with Portland cement and sand renders them more or less waterproof.

Under certain weather conditions, as during a sudden thaw, moisture runs down interior walls. This need not cause alarm. It merely means that for the time being the temperature inside the house is lower than that outside. The air entering is then unable to keep its moisture in suspension, and some of it is condensed on the cold surfaces of the walls. As the temperature evens up, the trouble disappears.

This brings us to a consideration of how a fire dries a room. By raising the temperature of the air it enables it to carry more moisture in suspension, and absorb it from surfaces in the room. The moisture may still be present, though in its suspended form it is less injurious. Proper ventilation will carry a good deal of it out of doors to be swallowed up in the external atmosphere.

#### In Case of Fire

A FLAME requires oxygen to support it. Cut off the air supply and the flame dies down. Hence, in case of fire breaking out in a room it is of first importance to exclude air from it as much as possible, by closing windows and doors, and even blocking cracks through which air is able to enter.

Water projected on to a flame has the double effect of cutting off air and causing evaporation, which absorbs heat and lowers the temperature of all wetted surfaces.

#### Various Hints

HEAT causes expansion. A cold stopper, replaced in a decanter warm from being washed in warm water, may be rendered unextractable by the shrinking of the neck and vice-like grip which it gets. So the decanter should be allowed to cool, or, alternatively, the stopper be well warmed before the two are brought together.

In some cases a stopper may be extracted by running hot water on to the neck of the bottle, etc., to expand it before the heat has spread to the stopper. Or the neck may be warmed by the friction of a cord passed once or twice round it and drawn quickly to and fro.

If a screw becomes stuck fast in wood or metal it may be started by applying the heat of a red-hot iron to the head, to expand the metal and loosen its grip. A stubborn screw-thread of a bolt or other fitting may require the use of the flame from a blow-lamp, or other methods of heating the parts.

#### Cooling by Evaporation

WHEN a liquid evaporates, it absorbs heat from anything which touches it. A butter-cooler is covered with cloth or gauze kept wet by water in which it stands. If exposed to a strong draught, the water in the covering evaporates drawing heat from the metal underneath, and from the air inside it. The same principle may be applied to the cooling of water contained in porous vessels which are kept damp outside by percolation.

# THE BUSINESS OF THE HOME

*More and more are Housewives regarding their work in married life as a career. They are sharing with their husbands increasingly the responsibilities of home management and the business affairs of the house and in this Section all such subjects receive attention. Among them may be mentioned House-renting and House-purchase; Building Societies; Rates and Taxes; Insurance; Law, etc., etc.*

TO the average wife, home is the pivot round which all her main interests revolve. Her own happiness, and that of those who are nearest and dearest to her, depend very largely upon the home, and it is to her advantage in every way that she shall thoroughly understand all the business arrangements that have to be made to bring a home into being and maintain it efficiently and with economy.

The wife who puts herself in possession of the knowledge that goes with the business side of a home is in a position to discuss matters on equal terms with her husband and to carry to the partnership wisdom and judgment that make for safe decisions. And, seeing that in these days the control of a family purse is so largely in the hands of the wife, it is essential that she shall be well informed in the countless commercial affairs that come within her particular sphere.

There is no gainsaying that the wife is the ostensible manager of the home, even if the husband's earnings provide the wherewithal, and a good manager must be well equipped with knowledge and attainments.

## CHOOSING A HOUSE

BEFORE choosing a house one must, of course, select one or more likely districts, and the points to consider here are: (1) Nearness to husband's employment. (2) Conveniences for his journey to and from his work, and

cost of travelling. (3) Nearness to church, shops, doctor, post office, and so on. (4) General attractions from the point of view of health and family well-being.

So far as a site influences health, both soil and altitude must be taken into account, a house on high ground being usually preferable to one in a hollow. A spot with a gravel subsoil is considered the best of all, because it will always be well drained. Both chalk and sand are excellent from the point of view of the house and the welfare of its inmates, but they are only good for gardening after infinite labour. Peat is not a first-class soil, because it is apt to be so wet in winter.

Clay is often regarded as an unhealthy soil, but we must remember that our own Metropolis is largely built upon this staple, and that statistics prove London to be one of the healthiest cities in the world. The truth is that well-drained clay, and clay on a hill, are perfectly healthy, but that this soil in a hollow is inevitably damp and unhealthy because in such a situation it holds moisture like a sponge. From the gardening point of view, clay is a most fertile soil when efficiently worked.

Generally speaking, a house shut in by many tall trees is damp, and good health comes largely from an open situation and the free admission of sunlight.

It goes without saying that a house well within one's means should be chosen. One-quarter of the family income is a fair proportion to fix for rent or repayment instalments on a mortgage; rates and taxes; water and such household services. The attractions of summer must not override the drawbacks of winter. There must be ample accommodation for the family, and the proximity of a school will, in most instances, be important.

In the choice of a flat or half-house one has mostly to consider the convenience the situation affords and the accommodation offered. Apartments high up in a building are usually lighter and more airy and, consequently, healthful, whilst very dark rooms in a partial basement are to be avoided.

### BECOMING A TENANT

**I**N those cases where it is desired to rent a house, the arrangement should be put into writing in the form of an agreement, or else a lease. The legal difference between an agreement and a lease is that the latter is a deed; but much the same effect is reached by both means, an agreement being usually held for short periods and a lease for tenancies of seven, fourteen, or more years. The prudent prospective tenant will engage the services of a lawyer to have either an agreement or a lease overlooked before he signs the document.

Either agreement or lease is simply a contract between landlord and tenant. It sets out: (1) A description of the property. (2) The amount of rent. (3) When the rent is payable. (4) The period of the contract. (5) The responsibility for payment of rates and taxes. (6) What the landlord can do if the tenant fails to pay his rent. (7) The power of the tenant to assign or underlet with the consent of the landlord—though the consent cannot

be unreasonably withheld. (8) The arrangement with regard to repairs. (9) What takes place at the end of the period, *i.e.*, whether the tenant has an option of renewing, and so on.

The actual conditions in an agreement or lease vary somewhat in different parts of the country, and Scots law is not the same as English law in some respects. The wisest plan is, before becoming a tenant, to employ one's own independent solicitor, the small fees charged being money thoroughly well spent.

Under present-day tendencies a great many newly-built houses are offered to rent as well as to buy, and the situation is one of which full advantage should be taken. As an example, a couple rent a new house for one year, with a written option in the agreement to purchase at a fixed price when the period has ended. From their point of view they have the privilege at the cost of only one year's rent of living in the house. During that time they can decide if the property suits them in every way, and particularly if the district is favourable to their health. When the year expires they can: (1) Take immediate steps to become the purchasers at a fixed price; or (2) Give up the house.

Many couples have bought houses only to find in a few months that they were not well suited, and so have been put to trouble and may be loss in finding a purchaser, or in transferring a mortgage. Had they merely rented for a year they would have been in a more enviable position, whilst at most the experiment could only cost them a year's rent and contingent expenses.

### HOW TO BUY A HOUSE

**T**O those people with money in the bank the purchase of a house necessarily presents few difficulties. They have merely to decide upon the house and agree with the vendor as to the price, and the rest is a matter for



their solicitor. Briefly, the usual method of procedure is for a contract of purchase to be drawn up and for a deposit of 10 per cent. of the purchase price to be paid when it is signed.

The next step is for the solicitor to go fully into the question of title, and ascertain that the vendor is the rightful person to make the sale. He has then to arrange the transfer either by title-deeds or documents from the Land Registry, and the whole matter is settled when the parties' solicitors meet and the balance of the money changes hands. Immediately after the final settlement the new owner is entitled to possession of the premises.

For the majority of people, however, the payment in cash of the full purchase price is not possible, and so they must be content with putting down a deposit and taking up a mortgage for the remainder, either with a building society, a local council or an insurance company.

The method of procedure in such a case is only slightly different from that when one is seeking a house of which one may become the tenant. There is the primary consideration of cost in relationship to family income; the accommodation; general convenience and accessibility; and the considerations of health. In addition, one must be assured that the house is thoroughly well built and that it is not likely seriously to depreciate in value before the purchase is completed. This latter point is dependent largely upon the district and its amenities and the prospects for future development along beneficial lines. Many of our councils have adopted town planning schemes for the protection of districts scheduled for private residences to the exclusion of factories and business premises, and this is a matter for a prospective purchaser to take closely into account.

When one contemplates buying a house by instalments, there must be far more foresight and discrimination

than in becoming a mere tenant, for the buying of a house by these means is in reality the steady accumulation of capital to form a nest-egg for old age, and too much care cannot be taken. Looking at the matter from another point of view, one accumulates capital by easy payments over a long period of years, and must protect oneself against loss and disappointment when the period expires and the payments cease.

We can assume, however, that after endless trouble and the greatest discrimination, one has decided upon a house which one feels would suit one in every way and a place in which one could live happily and healthily for a great many years. The one thing now lacking is the lump sum with which to complete the purchase, and so one takes steps to become a borrower, the house standing as security for the mortgage that is to be granted.

### ALL ABOUT BUILDING SOCIETIES

ONE of the greatest social changes brought about by the World War has been the amazing expansion of the building society movement, so that we are tending more and more to become a rent-free nation.

It must be remembered that every building society consists of two distinct classes of member, the lender and the borrower. The lender is the person who invests his savings in the shares of the society or else places them on deposit, and it is his money which the society advances to borrowers. The rate of interest paid to lenders is lower than that charged to borrowers, and the margin of difference meets the working expenses of the society. As by law building societies may only invest their funds in carefully selected property, preferably in the occupation of the purchaser, it stands to reason that there is an ample margin of safety.

To buy a house through a building society one must, first of all, find the

property one wishes to purchase. Building societies do not build or act as agents for property and do not figure in the transaction until the house itself has been fixed upon.

The prospective purchaser has next to fill in a Form of Application, giving fully all the required information about the property, and this form should be handed to one of the society's agents, or else sent to the head office, together with the survey fee, which has to be paid in any event, and is not returnable even if no actual business results.

Fees charged vary slightly with the different societies. In order to fix a definite standard, however, we will in this section quote from the prospectus of one of the largest societies in the country.

#### Survey Fees

The survey fee charged upon a property not exceeding £500 in value is £1 1s. For a house worth between £500 and £1,000, £2 2s. is charged, and the fee then rises by £1 1s. for each £1,000 or fraction thereof. These fees are usually for properties within easy reach of the head office or a local district office of the society, and travelling expenses have to be met in addition in those cases where the property is situated at a considerable distance from the office.

As no one would prudently purchase any house without the opinion of an independent surveyor, this particular expense is a very necessary one, because it affords complete protection to the purchaser, and one would employ a surveyor whether one were seeking a loan or not.

In due time the application form, together with the surveyor's report, goes before the board of directors of the society, and their decision as to the amount they are prepared to advance is promptly communicated to the applicant. Should he then be

willing to accept the offer, he is called upon to become a member of the society by the payment of a small entrance fee.

Once the applicant has joined the society and accepted the offer of an advance, the society's solicitors go into the question of title; and, when they are satisfied, the preliminaries of the transaction are completed. Usually a building society advances money on mortgage on the security of freehold property, but leasehold property is also dealt with under slightly different conditions, the amount of the advance depending upon the period of the lease still unexpired, which should normally not be less than thirty years. Shop property in the occupation of an applicant may also be considered for an advance.

When purchasing property with the aid of a building society, it is not necessary to employ one's own solicitor, because the society's solicitors act in one's interest. The legal costs through a society are approximately on this scale:

Investigating Title . . .	£1	1	0
Mortgage Deed for an advance not exceeding £500	2	12	6
Mortgage Deed for an advance not exceeding £1,000	3	3	0
Beyond £1,000, 5s. per £100.			

Inland Revenue stamps average about 2s. 6d. per £100 of the mortgage deeds, whilst in some circumstances the cost of a deed of conveyance must be added.

Survey fees and legal expenses, as well as the trifling cost of joining the society, are all the borrower has to find as preliminary costs. Once these formalities are completed the advance is duly made, and it then becomes the duty of the borrower to keep up his regular monthly instalments as arranged.

## WHAT CAN ONE BORROW?

IT is the policy of building societies to advance only a proportion of the value of a house, as fixed by their surveyors. The actual amount to be lent varies to some degree according to individual circumstances, but may be taken broadly at not less than 75 per cent. nor more than 80 per cent. For every £100 one wishes to borrow, therefore, one must be in a position to put down from £20 to £25 as a deposit. In other words, to buy a house valued at £800 one would need to have almost £200 in hand, the mortgage being for the remainder.

## TERMS OF REPAYMENT PER £100 ADVANCED:

On a Mortgage for 10 years the monthly sum to be repaid is								
£1	1	7						
"	"	"	12	"	"	"	"	0 18 10
"	"	"	15	"	"	"	"	0 16 1
"	"	"	16	"	"	"	"	0 15 5
"	"	"	20	"	"	"	"	0 13 5

At the same time, there are ways and means of obtaining a still larger advance. Some societies will accept the collateral security offered by some interested person, such as the builder of the house. It is also possible to obtain additional money by taking up a policy from an insurance company giving indemnity for the particular amount. Advice in this direction is usually obtainable at the offices of building societies.

The usual way of dealing with repayments is to put the settlement of interest due and a regular return of the capital together, and so arrive at a fixed sum to be paid monthly throughout the agreed period. This is the most simple method, because the borrower knows from the commencement his precise liability and can set out his home budget accordingly. He may in no circumstances pay less than the agreed amount, but it is to his advantage to pay more whenever convenient, because the transaction will

be cleared up all the sooner and he will save interest in the long run.

There is no need to make an expense of sending in the monthly remittances in those cases where the borrower does not reside within easy reach of the office of his society. To meet such cases some societies arrange for the monthly sums to be paid in at the local branch of one of the joint stock banks. On the other hand, if the borrower has a banking account, he can sign a banker's order authorising the monthly payments to be made for him by the manager and so economise over cheques.

It should be understood that building societies make their calculations on the basis of calendar months, so providing for twelve monthly repayments in the course of each year. With a mortgage for so long as twenty years some societies require a slightly larger initial deposit.

So long as the monthly payments are kept up there is absolute security to the borrower, and he need never feel that the mortgage will be called in or a demand made upon him for the money, except as regards the arranged remittances.

## BUYING IN JOINT NAMES

SOMETIMES it happens that from sentimental reasons or otherwise, a married couple feel it would be desirable to have a house they were buying for their occupation and by monthly instalments in their joint names, and building societies are perfectly willing to fall in with this plan.

Between husband and wife the legal

method known as "joint tenancy" is the better. It means that whenever one of the two dies the property passes automatically to the survivor, with no legal conveyance, stamp duties, or anything of that kind. At the same time, death duties would not necessarily be saved, because if one person gains material benefit through the death of another there are always death duties. In cases, however, where a wife had put her own money into the purchase of a house under "joint tenancy" and her husband died, she would naturally not be called upon for death duties on her own proportion of the purchase price. The inheritance of property under "joint tenancy" would not be affected by the will of the person who died first.

The second method of holding a house in joint names is known as "tenancy in common." Here the two concerned are merely partners in a business deal. If one dies, his half is dealt with simply as part of his estate. He can dispose of his half by will or even sell out in his lifetime.

### **PLANNING ONE'S OWN HOUSE**

**A** QUESTION which often crops up is whether a building society will advance money on the security of an unbuilt house. There are many people who, for one reason or other, can never see precisely the type of house they are wanting, or one in what is to them the ideal position. Without the ready cash they cannot have their house erected and so perhaps feel that they must go on paying rent indefinitely instead of becoming owners.

For such borrowers there is a special system of advancing money by instalments, usually three in number. The first instalment is paid when the structure is one storey high; the second when the roof is on; and the third when the place is ready for occupation. As, however, the society's surveyor has to make more than the

one inspection, there may be a small additional charge under this head.

Those who would plan and design houses to suit their own particular needs, should take sound builders into their confidence and have specifications and estimates prepared, submitting them to the building society, with full details of the land and its proposed acquisition.

### **INCOME TAX REBATE**

**T**HE owner-occupier of every house is called upon to pay Income Tax on the assessed value of the property, less an allowance for repairs, precisely as if he had a similar amount of money invested in shares or any other security.

In the case of those who are purchasing through a building society, it is obvious that very little of their capital is represented in the property at the beginning, but that their interest in the ownership is always growing. The effect of this situation is that the prospective owner has to pay an increased amount of Income Tax year by year as more and more of the property actually belongs to him, until eventually he is the sole owner with the responsibility for the whole amount.

The question of fixing the amount of interest paid in the year is usually left to the building society, which furnishes to the Inspector of Taxes for the district annually a statement showing the exact position as regards capital and interest, so saving the borrower from trouble and ensuring that he obtains the correct relief.

### **REDEEMING THE MORTGAGE**

**W**HEN the time comes for the final monthly instalment to be met there is a small legal fee to be paid for the Discharge of Mortgage, but the expenses under this head are not likely to be much more than one guinea.

During the period arranged a borrower is entitled to redeem the



mortgage by paying the outstanding amount of capital and interest to date. Most societies, however, make it a rule that three months' notice shall be given of the intention to redeem, and sometimes charge an amount equal to three months' interest at 5 per cent. when notice is not given.

## SELLING A MORTGAGED HOUSE

**I**T will sometimes happen through force of circumstances that a borrower from a building society is forced to dispose of his interest in the property, and there are no difficulties whatever in the way of such a transaction provided one can find a purchaser.

The customary plan is to put the property in the hands of a local house and estate agent; and, as a rule, nothing is to be gained by making use of, say, three or four agents. Where only one agent is interested, his efforts to sell the property are likely to be greater than if he knows it is on the books of his competitors and that his chances of doing business are so reduced.

If the seller should find a purchaser with ready money, he (the borrower) may pay off what he owes to the building society, subject to such notice as is necessary, and retain the balance. On the other hand, he may find a purchaser who is willing to pay off all his disbursements up to date, including the original deposit, and take over the transaction where the borrower leaves off. This is known popularly as "buying the book," and the only stipulation is that the purchaser's references shall be satisfactory to the building society. In some circumstances the person "selling a book" may quite rightly expect to make a profit over the deal.

## INSURING FOR ONE'S DEPENDANTS

**I**N the event of a borrower dying during the period of his mortgage,

his liabilities to the building society have to be dealt with by his executors or administrator precisely as do other liabilities. If necessary, the property may have to be sold to realise the estate and settle its indebtedness.

This aspect of building society business is one which many young husbands consider most closely. They realise that if they were taken suddenly they would leave a widow without her breadwinner and perhaps with a large outstanding mortgage.

Where the means of the family are sufficient, life insurance policies can be taken up to a greater or lesser extent as cover against this position, but to many the strain of saving money in two distinct directions would be impracticable.

For such cases some building societies arrange a system of combined life insurance for their borrowers. For insurance of this type the premium is paid down in one lump sum and the scheme provides that in the event of the death of the borrower during the period of the mortgage the whole of the mortgage debt at the date of the death is redeemed, so that the dependants come into the property free of any further cost.

So far as the lump sum is concerned, it is advanced by the building society and charged for as an added rate to the monthly instalments. If the mortgage should be redeemed before it has run its full course, a surrender value at that date is payable from the insurance policy.

The amount of the premium is naturally dependent upon the age of the applicant and his state of health. As an example, however, a borrower aged thirty, who is the holder of a mortgage for £500 repayable over a period of sixteen years, could have this boon of combined house purchase and insurance for an additional 7s. 6d. per month.

## BUILDING SOCIETY INVESTMENTS

SEEING the first-class security they hold for all the money advanced, it is obvious that building societies offer excellent inducements to investors.

Money invested in building societies does not vary in any way in its capital value, and the rate of interest is constant. An additional advantage is that it can be realised in full and at very short notice. The rate of interest paid is now as an almost invariable rule  $3\frac{1}{2}$  per cent., free of Income Tax.

For small investors there are Home Safes and money boxes in the form of books in which trifling sums may be collected. The next stage is a share account, and one may usually invest any sum up to a fixed limit. For people of prescribed means a few shillings at a time may be paid in as instalment contributions towards completed shares, usually £25 in amount. Interest is paid equally on small amounts in level pounds and on completed shares. Investment by instalments is entirely voluntary on the part of the member and there are no fixed monthly amounts as happens with the repayment of mortgages.

In addition to shares and small investments, most of the societies open deposit accounts, the money to be withdrawn only according to specified notice.

One of our great Chancellors of the Exchequer is reported to have said in a speech that building societies actually provide for one-tenth of the nation's annual saving. Further, it is believed that one person in every twenty-four of the population of the United Kingdom is a member of a building society.

## BORROWING FROM THE COUNCIL

IN a recent year the building societies of the country advanced nearly £75,000,000 on mortgage, whilst in

the same period the local authorities advanced only £7,500,000.

This statement does not necessarily mean that the society is the better organisation from which to borrow, but rather that its work is far more widely spread. It is, for example, not every council by any means that has adopted the Acts of Parliament giving it authority to advance money on house property, and in some areas there are practically no facilities in this direction.

In certain parts of the country the County Councils have schemes for the lending of money, and inquiry may be made of the Housing Officer at the county town. In other parts the local council or other authority may have arrangements for lending money for house purchase, particulars of which would be readily obtainable at the Town Hall or Council House.

From the borrower's standpoint, there is very little difference in the routine of borrowing from a building society or from a council. In both instances he must find the house himself and pay a fee to have it officially surveyed. If there is any marked difference at all, it is that the local authority will usually advance a little more than the society, sometimes as much as 90 per cent. of their surveyor's valuation, as it is empowered to do by Parliament. Again, councils will sometimes advance money for periods of twenty, or even thirty, years, whilst the building society, as a rule, prefers a shorter period—fifteen years being a reasonable average.

The method of repayment varies with different authorities. With some councils the payment of interest and periodical repayment of capital is worked out in terms of regular monthly sums throughout the arranged period. Other councils expect payment once a month, but reduce interest payments each year, as more of the capital is repaid. This means that the monthly instalment payable becomes smaller

year by year. On an arrangement for purchase at twenty years the monthly instalment in the final year would be but little more than half that of the instalments first paid.

Under councils there are precisely the same facilities for selling the house; buying in joint names; paying off larger instalments than those arranged, and so on. To afford cover in the event of the untimely death of the borrower from a council, one or more policies might be taken up with an insurance company, either Sinking Fund and Redemption policies or ordinary Life policies, or even Endowment Life policies, the points of which are fully explained in the Insurance sub-section later.

## INSURANCE AND HOUSE PURCHASE

THE purchase of a house through an insurance company is a totally different proposition from buying with the aid of a mortgage from a building society or public authority. The transaction itself is of a twofold character, for the borrower must first insure his life before he can obtain an advance towards the cost of the house.

Rules vary a great deal with the different companies and it is wise to obtain house purchase prospectuses from three or four separate sources and study them carefully, working out the actual costs in each case as it concerns one's individual needs and position. It is, of course, important to choose a company of high standing, as shown by the publicly declared assets; and most of the companies have local agents or else district offices from which detailed advice is readily obtainable, without charge or obligation.

Putting the matter briefly and in purely general terms, the would-be borrower arranges to insure his life for a sum at least as large as the amount

he wishes to borrow, and probably for a slightly larger sum. The insurance is in the form of an Endowment policy for a given number of years and the sum assured payable at death or on the attainment of a stated age, whichever occurs first. The policy may be with or without profits.

The term "With Profits" means that the policy-holder receives bonuses or participates in the profits of the company in proportion to the value of his policy. With many companies the bonuses would add nearly £50 to every £100 insured over a period of twenty years, though bonuses vary with good times and bad. A "Without Profits" policy, as the term implies, does not entitle the holder to anything beyond the fixed sum assured, though the premiums payable are naturally lower.

In any event, the borrower fills up the proposal form for life insurance, and is in all probability called upon to undergo a medical examination. Meanwhile, he has filled up another form of application, this second one referring to the house he wishes to purchase, giving its description and location, purchase price, and so on. Most likely, with this form, he will have to send a surveyor's fee, much as is the case with building societies and councils.

The would-be borrower must now wait for two decisions, the first as to whether he is accepted for life insurance and the second with reference to the property—how much the company is prepared to advance being the most salient point. This amount in its proportion varies with the different companies and may be as much as £80 in every £100, or as little as £65, the borrower having to find the remainder as a deposit. Freehold property will always command a larger advance than leasehold, and a leasehold house may not be entertained at all unless it has at least thirty years of the ground



lease unexpired and is in first-class structural condition.

### Rates of Interest

In any event, assuming that the business goes through, the applicant will find that he has to pay the premium on his life insurance policy yearly, or half-yearly. In addition, he must pay the interest on the amount borrowed, most probably in half-yearly instalments, though with some companies there may be a system of monthly payments. The rate of interest varies slightly.

From the borrower's point of view, he may from time to time, as convenient, pay off parts of the principal in round sums and so reduce the amount of his interest payments. Many borrowers will open a savings account with their bank or with the Post Office Savings Bank systematically to lay by spare cash with which to reduce the principal. On the other hand, they are not called upon to reduce the principal at all until the endowment insurance expires, though it is obviously to their gain to do so.

For the sake of argument, we will assume that the agreed period is twenty years. At the end of the period, if the borrower has been spared, he draws from the insurance company the sum assured under his Endowment policy, with or without profits, as the case may be. With this money, or part of it, he redeems the entire mortgage, or pays off such of the principal as remains outstanding, takes up his title-deeds, and the property is his own. In all probability, in favourable circumstances, he will have a small sum of money left over.

On the other hand, the borrower may have died perhaps five, ten, or fifteen years along the course of the transaction. In such an event his dependants draw the sum assured

under the Endowment policy, use as much of the money as is needed to redeem the mortgage, and the house without the slightest encumbrance goes into the estate of the deceased.

Of the three methods of buying a house by instalment payments and a mortgage the facilities offered by local councils and public authorities are usually the cheapest. The building society, as a general rule, will be found to be very slightly more expensive. As for the insurance company method, it is likely to cost a little more than either, but it must be remembered that the protection offered to dependants by insurance is something well worth paying for.

In no case, however, should a borrower so mortgage his future that his committals and outgoings will be more than his normal income can meet. The purchase of a house by instalments over a long period of years needs as an attribute a steady and assured income, and there should still be something left over for the normal life insurance, additional thrift, illness, and such emergencies as no one can foresee.

### THE QUESTION OF SECOND MORTGAGES

INTO the lives of many people there must inevitably come times of difficulty when perhaps their undertaking to keep up regular monthly payments for a house is an embarrassment. Finding themselves in a tight corner, they may perhaps feel inclined to sell out their interest in the property, probably at a loss to themselves, especially if all the preliminary expenses are taken into account.

In the case of building societies, at all events, it is possible when one has made regular monthly payments for a period of years to arrange for a further advance on the security of the house, this second mortgage to be added to the first as regards repayments, the



monthly instalments being increased proportionately.

Again, when the burden of regular payments becomes too heavy through unforeseen or difficult circumstances, it is often possible to lighten the load a little by extending the period. A person who, for example, has taken a mortgage for twelve years and is hard pressed to keep up the payments will find his instalments a good deal smaller if he can extend the mortgage to twenty years.

It is certainly wise, before disposing of one's interest in property, to consult with one's building society as to ways and means of reducing the amounts immediately payable. To proceed for some years along the road to house ownership and then to withdraw is usually a most unwise proceeding, unless one is literally forced to take such a step.

#### RESPONSIBILITIES OF THE BORROWER

WHETHER one is buying a house through a building society, council, or insurance company there is always the responsibility for keeping the property in a state of thorough repair, and representatives of the lenders must be permitted at all reasonable times to inspect the premises.

With a house that has been well surveyed it is most unlikely that any serious defects will crop up in the structure itself, but the question of paint and decoration is always to the fore, and it is false economy not to keep well abreast of all such work. To neglect exterior woodwork in particular would have a serious effect on the value of the property.

From the point of view of good management, especially with those of limited income, the wisest plan is for the prospective owner to lay by a definite, regular sum every year for the purposes of repairs and decoration.

It is the rule of most repairing leases that external woodwork shall have three coats of good oil paint every third year, and interior work two coats every seventh year. In theory, this is a sound ruling, but no small owner-occupier wishes to cope every seventh year with a heavy account for the whole of the inside decoration or every third year for external painting.

So far as the exterior goes, white paint is the most costly, because it needs more frequent renewal, whilst green cannot be guaranteed to stand up to strong sunlight and general weather conditions. Economically, a warm brown is probably the most lasting colour.

In these days of ready-mixed paints, water-paints for walls, and other materials in a form convenient to amateurs, there is little reason why a man and his wife should not do a great deal themselves towards the decoration of their home, but the most thrifty rule by far is to carry out a small amount of this work every year so that it never gets behind-hand and leaves one open for very heavy expense. With a small house three shillings or four shillings a week laid by regularly should provide the wherewithal for the necessary painting and decoration.

As for repairs, they ought always to be done promptly. Neglect to put in order some household fitment that has failed to function only leads to greater expense in the end. In the roof, especially, a single loose slate or tile is put right at very trifling cost, but if the one tile is left awry many others may be displaced at the first gale.

Another responsibility placed on borrowers by those granting a mortgage is to keep the structure itself fully insured against fire, and one has usually to produce the receipt for the premium for inspection each year. Such insurance generally costs only 1s. 6d. per

annum for each £100 of the value of the house.

### FIRE AND "COMPREHENSIVE" INSURANCE

FROM the point of view of any owner-occupier, it should not be sufficient merely to insure the structure of his house against fire. In his own interests he should certainly hold a policy covering also the contents of the house, the cost in this case being about 2s. a year for every £100 in value.

As a matter of fact, it is much wiser to go still further than this and to take up a policy which affords ample cover against other contingencies besides fire, for there are many directions in which the owner or members of his family can sustain loss.

What is known as a "Comprehensive" policy has been drawn up largely in the interests of owner-occupiers and is issued by several of the leading insurance companies, who will gladly furnish prospectuses on request.

Under a "Comprehensive" policy the insured is fully covered against all risks from fire and also the effects of lightning. He is protected in case of house-breaking (breaking in and stealing during the hours of day); burglary (a similar occurrence by night); larceny (theft by people who have a right to be in the house); ordinary theft, without breaking in, and so on. Going further, under certain conditions, losses by flood, storm or frost may to a greater or lesser degree be made good; whilst, in the event of the house being burned to the ground, the policy provides for rent of another home whilst the damaged one is being reconstructed. Going further, the liability of an employer to a charwoman or other domestic female servant in the case of accident is provided for.

When taking out a Comprehensive policy it is always understood that

everything in the house is insured at its full value. If the contents of the house were worth £400 and the policy only for £200, it is tolerably certain that only half the claim would be met in the event of loss, because actually only half the value would be insured. This is a most important point to house owners and one they should consider when taking out a policy—not when they come to make a claim.

The total cost of a full Comprehensive policy of this kind is usually at the rate of 5s. yearly for every £100 of value. It provides for jewellery and other valuables in a stated proportion to the whole property and allows for the house being left untenanted for a given number of days in every year.

### RATES AND TAXES

MENTION has already been made of Income Tax as it concerns a person who is purchasing his home, either through a building society, local authority or insurance company. For the purposes of the tax a value is placed on every house based upon the sum at which it could be let and known broadly as the "rentable value," subject always to an allowance for repairs. If dissatisfied with this assessment the owner should give his reasons to the district Inspector of Taxes, or else appeal. Local house and estate agents are usually in a position to advise upon and, where necessary, institute such appeals.

Rates are levied by the local authority on a scale of so much in the £ on the "rateable value" of a house, this value being determined by the district Assessment Committee, to whom appeal may be made in the case of grievance. As a general rule, local rates are payable in two equal instalments half-yearly, and their purpose is to provide for elementary education, public libraries, public health and sanitary services, public

lighting, fire brigade, and such matters.

County Councils do not levy rates direct on householders, but draw their funds from local councils, whose district rates must, in consequence, provide for the services managed by the county, *i.e.*, public assistance (once known as the poor rate), highways, and bridges, the administration of justice, mental hospitals, and higher education.

The method of assessing water rate varies, but is often charged at a percentage of the Rateable Value of a house, additional charges having to be met for a garden supply by hose, car-washing, and so on.

A high level of rates in the £ should not be accepted too literally when considering a house. In some districts the actual assessments are made on a low scale, whilst in others the assessed value is high. Thus a district with markedly low assessments and high rates would not be more expensive necessarily than one with high assessments but low rates.

## THE QUESTION OF LIFE INSURANCE

SEEN through the eyes of a young husband or a fellow who has just become engaged to be married, life insurance is of the utmost importance. Primarily it provides for one's dependants in case of death, and it is further one of the finest and most profitable forms of thrift. Moreover, the policyholder is entitled to a rebate of Income Tax on account of premiums paid on his own life or that of his wife. In the provision of a nest-egg for old age there is nothing safer or better than life insurance, and one can equally well provide for a boy's education or start in life or for a girl's dowry on her marriage.

The most simple form of life insurance is that known as Whole Life. As the term suggests, the premiums have to be paid right through life, even if the policyholder lives to be a centenarian.

The sum assured is payable to his dependants or to the person named in his will at death, whenever that takes place, and in no circumstances is it paid before. The chief variation possible in a Whole Life policy is that by paying a higher premium one may limit the number of premiums, say for a period of fifteen or twenty years. As a further variation one may, with some companies, convert a Whole Life policy into an Endowment policy after the lapse of a given number of years. The great value of this conversion scheme is that by starting with a Whole Life policy a young husband can, for a given sum of money, provide the highest cover for his wife. Later on, perhaps, as he has made progress in the world, an Endowment policy payable, it is hoped, during his lifetime may be more useful even at slightly higher premiums.

The Endowment policy is one where the sum assured is paid out at a fixed age, or at death if it should take place sooner. It is a certain way of providing a sum of money at a definite age.

Further considerations of both classes of policy are that they may be "with profits" or "without profits." "With profits" means that the policyholder is entitled to a share of the profits of the company, proportionate to the value of his policy, in the form of bonuses. Generally these bonuses are added yearly, or at intervals of three years, to the sum assured, and are only drawn when the policy matures. The "without profits" policy is always for a fixed sum and is not entitled to any bonuses.

## WITH AND WITHOUT PROFITS

AS is only natural, a policy "without profits" may be taken up at a lower premium than one "with profits," but the latter is usually the better investment. The profits or bonuses vary a good deal with the different companies, and in studying a number of prospectuses one should take into

account the claims of a company which has paid a high rate of bonus for a considerable number of years. To take an average of profits, we may say that for £100 insured under a "with profits"

market and seek to get the highest possible sum assured for the lowest premium—always taking into account the age and proved stability of the particular company.

## WHOLE LIFE INSURANCE

YEARLY PREMIUMS TO BE PAID FOR EVERY £100 ASSURED,  
PAYABLE ONLY AT DEATH, WITH PROFITS

Age next Birthday.	Yearly Premium, Payable all through Life.	Premium limited to	
		15 Years.	20 Years.
20 . .	£1 17 0	£3 7 11	£2 16 3
25 . .	2 1 2	3 13 1	3 0 8
30 . .	2 7 0	4 0 2	3 6 9
35 . .	2 14 11	4 9 4	3 14 9
40 . .	3 4 6	4 19 4	4 3 8
45 . .	3 16 2	5 10 3	4 13 9

policy about 30s. would be added to the sum assured every year, so that in little more than thirty years the policy would be worth not £100 but £150. And some companies pay a much higher bonus rate than the one quoted.

From the point of view of a young husband who is not very well off, his first consideration will be what he can provide for his wife in the event of his being taken. Quite rightly, he feels he wants her to be left just as well off as it is possible for her to be. In such a case as this a Whole Life policy without profits will provide the largest sum of money assured for the lowest premium payable. By paying a slightly higher premium a "with profits" policy can be taken out, but this would not benefit the wife to any very great extent if her breadwinner were taken in the first few years, whereas the extra money spent might have provided a little additional "cover." This point is possibly a small one, but in going in for life insurance one should imagine that one is buying some ordinary commodity in the open

If the young husband begins with a simple Whole Life policy for as large an amount as he can afford he can later on take up endowment policies for his old age. If he is in a position so to do he can make a sort of time-table of his life, having a policy mature when he is fifty, another at fifty-five, a third at sixty, and so on. The fact that one is buying a house by instalments is no valid reason for reducing life insurance, but rather one for increasing the sum assured. The house-purchase is an actual liability, even though more of the property is one's own every year, representing accumulated capital, and a young widow would be in a better position to deal with a partly-paid house if she were aided by incoming life insurance.

The best way of approaching life insurance is to obtain prospectuses from several companies and carefully to compare them as they apply to one's own case. The actual rates quoted should be considered—bonuses, assets, and such matters. It is only when one



has been through a number of prospectuses that one realises how the different companies vary in what they have to offer.

To afford some useful idea of what Whole Life insurance costs, we quote on the previous page the rates of one of our largest companies. These particular rates go hand in hand with a specially high scale of reversionary bonus.

Different rates are quoted for people from 20 years to 45 years, inclusive, and these figures afford a sufficiently varied example of the premiums. When premiums are paid in half-yearly or quarterly instalments the amounts are slightly higher. A variation of this form of Whole Life assurance is to take out a policy, with profits, where the premiums cease at a given age, such as 60 or 65, the sum assured being still payable only at death.

#### ENDOWMENT INSURANCE

YEARLY PREMIUMS TO BE PAID FOR EVERY £100 ASSURED, PAYABLE AT THE END OF TWENTY YEARS, OR AT DEATH IF THIS TAKES PLACE PREVIOUSLY :

Age next Birthday.	Yearly Payments, to be made twenty times.		
	£	s.	d.
20 . . .	5	1	0
25 . . .	5	1	5
30 . . .	5	2	3
35 . . .	5	4	4
40 . . .	5	7	4
45 . . .	5	11	11

These are affected with profits, which should add at least £40 to every £100 insured. As in the case of the Whole Life insurances, the premiums may be paid quarterly or half-yearly at a slightly increased rate.

For every practical purpose Whole Life and Endowment policies meet the needs of most people in regard to life insurance. It is possible to take up joint Whole Life policies on the lives of two people, as well as joint Endowment

policies, the sum assured in each case being paid to the survivor on the death of the first of the pair. Endowments themselves may be taken out either to expire at a given age or for a stated number of years.

The modern tendency with life insurance is to some extent for Endowments to be accompanied by options. Under such an option a policy-holder has the right on the maturity of the policy to take up an annuity instead of the lump sum assured, and it is possible by means of life insurance to provide a definite and fixed pension for one's old age. Another option is to take a proportion of the lump sum assured and leave the remainder for a pension, and many companies make most attractive offers based almost entirely on the provision of a pension for the time when one's working days end. "Guaranteed Income policies" is a term employed by one large company.

In most cases of life insurance proposals the applicant has to undergo a medical examination, but this is not the invariable rule, and certain companies dispense with the examination on some other proof of satisfactory health, though the full sum assured may not be paid out if death occurs in the first year. As a matter of fact, it can only be through mistaken ideas that anyone would wish to avoid being medically examined, because sometimes an insurance doctor detects weaknesses that might not otherwise be found out until they had gone too far. Some insurance companies go even further than a preliminary examination and are willing to have their policy-holders professionally looked over at fixed periods during the continuance of the policy. In any event, the doctors employed by insurance companies are so skilled and experienced in their work that it is difficult to imagine anyone who would willingly go out of his way to avoid being examined.

**"INDUSTRIAL" INSURANCE**

MANY of our insurance companies are divided into separate sections, known respectively as the "Ordinary Branch" and the "Industrial Branch." Whole Life and Endowment policies, as outlined immediately above, come within the scope of an Ordinary Branch, and the premiums are payable once a year on a stated day, with thirty days' grace allowed for the renewal. Premiums, slightly higher than annual ones, are also accepted half-yearly or even quarterly.

The bulk of the business in an Industrial Branch is done in "Penny policies," or policies where a penny, or multiples of a penny, represent the premiums—these premiums being collected from week to week by an agent who calls at the door. A record of payments made is kept in a book, which remains in the possession of the policy-holder, except at such times when it is required for auditing at the district office.

Among people in lowly circumstances Industrial insurance policies are perhaps all they can afford, and the power of the humble penny is brought fully to light in the lump sums that can be built up through Industrial policies.

As an example of such growth, we will quote the case of a mother who takes out a twopenny policy on behalf of her baby son, who is one year old at his next birthday. This particular form of Industrial insurance is known as "Old Age Endowment," and if the 2d. a week is paid regularly through life the policy-holder is entitled on attaining to the age of sixty-four to the sum assured, namely, £50 plus a bonus, calculated to amount to £54 8s.—£104 8s. in all.

**CHILDREN'S INSURANCE**

BY law one is prohibited from insuring the life of a child for anything more than a nominal sum. A modest penny a week policy will provide all the State allows insurance

companies to pay out in the event of death in childhood, these amounts being :

- A child dying under the age of 3    £6
- A child dying between 3 and 6    £10
- A child dying between 6 and 10.   £15

This law does not prevent one from taking out the 2d. Old Age Endowment policy described above, but if the policy-holder should die before he was ten the payments made to the parents by the insurance company could not exceed the legal limit here specified.

Deferred insurance in the interest of children is a totally different matter. Under this scheme a type of endowment policy is taken up in the interest of a child aged from one to fifteen at his next birthday, and the sum assured is payable when he reaches the age of twenty-one. In the event of the child dying before he reaches the age of twenty-one the premiums paid are returnable in full, but without interest. Similar policies may be taken out to mature when the child becomes twenty-five, thirty, or any other age, and most of such policies carry bonuses or profits. For a child aged five next birthday to receive £100 (plus profits) at twenty-five an annual premium of £5 5s. would have to be paid, yielding about £140 if the child survived the term.

Other forms of deferred insurance for children provide fees for the higher education of a boy or a sum with which to give him a start in life, girls being equipped with a dowry. By payment of a small additional premium it is sometimes arranged that in the event of the death of the parent or guardian who effects the insurance no further premiums will be payable after the date of his death, the conditions as to payment in most cases remaining unaltered by the event.

So far as people of ordinary means are concerned, future provision for children is very simply made by means of Endowment life policies. As an

example, on the birth of a son the father could at once take out an Endowment policy for £100 on his own life, with profits, maturing in, say, twenty years. There would be no need to connect the baby legally in any way with the policy.

At or near the time when the boy became twenty-one the father would be in a position to draw the sum assured, plus bonuses, and he could decide then whether to hand the lump sum to the young man, invest it for him, or use it in any other way for his advantage. On the other hand, if the father should die in the meantime, the sum assured would normally be paid to the widow, who, as the lawful guardian of the fatherless boy, would naturally use it to his advantage, unless her circumstances were such that she required it for the support of the family.

Certainly in making suitable provision for children when they reach the age of twenty-one an Endowment policy on the father's life, or a joint policy on the lives of both father and mother, can be arranged to meet any eventuality. It would be equally possible for a parent actually to will a policy to a child. Thus, in the event of the parent's death, the proceeds of the policy would be held by the lawful guardian until the child became twenty-one.

## SURRENDER VALUES

THE surrender value of a life insurance policy is the cash payment the company will make to the holder if at any time he desires to surrender or give up the policy altogether.

Some policies do not possess a surrender value until they have been in force at least three years, and the amount of the cash payment is naturally dependent upon the number of years the policy has been in force and what has been paid in to the company in the way of premiums. An endowment policy with profits

maturing at sixty would naturally have a high surrender value to a policy-holder aged fifty-five, as an example, the age of the policy-holder and the duration of the assurance being the prime factors.

A policy-holder can only surrender a policy that is his absolute property. If he has made over the policy to his wife, as a case in point, she must give her written consent before it can be surrendered.

Some insurance companies quote the actual surrender values of their policies at different stages in their prospectuses, so that the policy-holder knows at any given date what the policy will be worth. In other cases, companies will always quote the surrender value at a given date if application is made to the head offices accompanied by the number and details of the policy.

## PAID-UP POLICIES

IT is usually in cases where there is great financial stress that life insurance policies have to be surrendered, or when the policy-holder needs ready cash possibly for some other form of investment.

In those instances where a policy is likely to be surrendered because the holder is not in a position to keep up the premiums, it is possible to convert the policy into one that is "Fully paid" or "Paid up." This means that all the conditions of the original policy, especially the date when it matures, are retained, but that the sum assured is a smaller amount, according to the circumstances.

To quote an example, we may imagine an Endowment policy for £500 for a period of twenty years. When he has paid ten yearly premiums the holder finds he can no longer meet the expense and so converts the policy into one "Fully paid" for the sum of £250, or one-half. This £250 will be paid to him at the time when the £500 would have been normally due had the

premiums been kept up. Such bonuses or profits as went with the first ten years the policy was "alive" would be carried forward to maturity, but the policy would earn no further profits.

In most instances even a "Fully-paid" policy carries a cash surrender value.

### INSURANCE "LOAN VALUES"

**I**T is not generally realised that every life insurance policy which carries a surrender value has also a loan value, *i.e.*, that a cash loan can be raised on its security up to the total of that value, provided the holder is twenty-one years of age. The loan value is always slightly less than the surrender value.

When it is desired to take up a loan on the security of a life insurance policy the usual plan is to write to the head office of the company quoting the number of the policy and other details and asking the loan value. It is not necessary to borrow up to the full extent of this value.

The next step is to fill up the form of application and send it, together with the actual policy, to the office of the company, and one of the conditions, of course, is that the policy has not been assigned in any way. A man, who, for instance, had assigned a policy to his wife could not borrow money on its security without her written consent.

As security for the loan the company holds the policy, and the rate of interest charged for the accommodation is usually 5 per cent. The interest is, in most cases, payable annually with the premiums. The only expense to the borrower, apart from interest, is the Inland Revenue stamps at the rate of 1s. for every £100 advanced.

When the amount of a loan is repaid to the insurance company the policy is returned to its holder. Some companies are prepared to accept the repayment of loans in instalments, but

this is not the universal rule. At the same time, it would be a perfectly simple matter to accumulate the amount in instalments through the agency of an account in the Post Office Savings Bank.

As against this, there is no reason whatever for paying off the loan at all if it is not desired to do so. The amount borrowed may stand as a charge against the policy until its maturity, or the death of the policyholder, when it will be deducted from the sum finally payable together with outstanding interest to date. So long as the borrower keeps up his interest payments he will not be asked to repay the loan, though it is plainly to his advantage to do so, as the amount would be deducted from the payment to his dependants in the event of his death.

If the borrower should fail at any time to pay his interest or neglect to pay the premiums as they fall due, the company may apply the surrender value to the policy, take all that is owing to them to date, and remit whatever balance there is to the borrower, so closing the whole transaction.

In some circumstances, and for short periods, banks will sometimes advance money to their customers on the security of approved insurance policies.

### ANNUITIES

**L**IFE insurance is a method of affording protection to one's dependants in the case of the loss of their breadwinner and also of accumulating capital for old age by means of small and regular payments in the form of premiums.

An annuity is, in many senses, the opposite of life insurance, for in this case we put down a sum of money in the form of capital and draw from it a regular pension.

A man, fifty years of age, putting down £100 as the purchase price could obtain an annuity of £6 12s. 10d. as long



as he lived, payable in half-yearly instalments, the first payment six months after he had paid the purchase price. For a woman aged fifty the annuity would amount to £6 2s. 0d. At fifty-five the annuities would be, respectively, £7 8s. 10d. and £6 12s. 2d.; at sixty, £8 10s. 4d. and £7 8s. 0d.; and at sixty-five, £9 19s. 6d. and £8 10s. 10d.

For a person without dependants an annuity is a very satisfactory way of insuring a fixed and regular income, so long as life lasts, according to one's capital. From the point of view of those with children, or other near relatives, the purchase of an annuity means a complete disposal of the capital, which is to their great disadvantage. Joint and survivor annuities are obtainable.

### SOME SIDELIGHTS ON INSURANCE

WITH the majority of our British insurance companies the policies issued are known as "world-wide," and there are, as a rule, few or no restrictions on policy-holders going abroad, unless they are going to reside permanently in tropical or notoriously unhealthy countries, when they may be called upon for a slightly higher premium.

A policy which has been allowed to lapse because the premiums have not been paid may, with some companies, be revived within a year. Other companies keep their policies alive for a year, charging interest on the overdue premiums, afterwards converting the policy into one that is Fully-paid.

Some companies make a special reduction to policy-holders who are total abstainers—the amount varying from 6d. to 1s. in the £ of the premiums, according to the nature of the policy.

Under the Married Women's Property Act, if a husband legally makes over a life insurance policy to his wife it is protected by law from the claims of his creditors.

It is always wise when effecting life insurance to produce a certificate of birth, so that the age of the policy-holder can be admitted from the commencement.

Changes of address should always be notified promptly to the head office of the company by an insured person, the number of the policy being quoted.

### WHEN MAKING A CLAIM

IN the case of the death of a policy-holder it is the duty of his executor or dependants to give immediate notice of the fact to the head office of the insurance company, sending, if possible, a certificate of death. If the deceased left a will, Probate will have to be taken out, and this should in due course be sent to the company for registration, in most cases with the last premium receipt and the actual policy.

Our British insurance companies are almost invariably extremely prompt in the settlement of claims, once they have received adequate proof of death and title. In the case of claims from the Industrial Branches the payments are usually made within a few days at most by the agent who collects the premiums.

### THE IMPORTANCE OF INSURANCE

LIFE insurance is something which few of us can afford to overlook, and it is one of the finest forms of thrift within easy reach. The monies of the various companies are invested to the very best advantage under the guidance of some of the shrewdest financiers and these experts have facilities for profitable investment not always available to people of limited means.

In a family sense, it is the breadwinner who should be insured. The tragedy of the sudden passing of a husband cannot be gainsaid, but the widow is in a far better position to face the world afresh with the proceeds from insurance policies. In these days

however, a great many married women do insure, mainly in the interests of home thrift and partly to provide for their own old age, or to give a helping hand to children when they strike out on their own account in the battle of life.

### ABOUT HOME THRIFT

**B**Y taking out life insurance policies, as we have seen, one makes provision in the event of the premature death of a breadwinner and its contingent difficulties, and one provides further for a sum of money for old age in cases of endowment policies.

Life insurance is essentially home thrift, with a twofold purpose. Further, people who have not a ready aptitude for saving money find in the payment of premiums at regular, stated times that they are actually disciplining themselves by a form of what, when it is once begun, amounts to forced saving.

The purchase of a house by monthly instalments or through the medium of an insurance company is twofold thrift in another guise. Here one anticipates capital by running into debt for the amount of the mortgage, accumulating a lump sum by paying off small amounts regularly. In addition, one avoids the necessity of paying rent.

We may quite safely regard thrift as a habit, and both life insurance and house purchase by instalments give direct encouragement to the habit. Beyond forced saving, however, there is what may be called voluntary saving, where one lays by small sums regularly, or when they can be spared, with a view to building up a reserve of capital.

One of the simplest and best ways of saving small sums is to open an account in the Post Office Savings Bank. Any person over the age of seven may have one or more accounts in his (or her) name, and a person with individual accounts may be a party in a joint account. Accounts may be opened for

children, but money so deposited is not withdrawable until the child attains to the age of seven years, when it is payable only against the signature of the child.

In every town in the country, and in almost all villages, there is a post office at which Savings Bank business is readily transacted, either for depositing or withdrawing money. A person opening an account is required to give his name in full, occupation and place of residence, and to sign a declaration setting forth the particulars of any Post Office Savings Bank accounts already standing in his sole name, or any joint accounts in which his name appears, and of any accounts opened in trust for him.

When opening an account the person is given a Deposit Book. If his first deposit is 10s. or more he receives a book in which deposits are recorded by means of written entries. If he starts an account with an amount less than 10s. he receives a book in which deposits are recorded by means of adhesive labels called coupons, each of the uniform value of 1s. When the amount in a Coupon Book reaches £1 the account is transferred to a Deposit Book of the first pattern.

### THE P.O. SAVINGS BANK

**D**EPOSITORS in the Post Office Savings Bank may pay in sums from 1s. (always excluding pence) up to £500 in any year ending 31st December. Only the amount which may be deposited in a year is limited, and there is no limit to the amount which may stand to the credit of a depositor. Under the yearly limit of £500 a depositor may replace any amount he has withdrawn during the year.

Cheques are accepted, together with Postal Orders, as deposits in the Post Office Savings Bank, and such deposits are not subject to the rule as to broken amounts, *i.e.*, fractions of a shilling. Cheques crossed to particular banks

are not accepted. An uncrossed Money Order may be deposited only at the office on which it is drawn. A crossed Money Order, provided it is not crossed to a particular bank, will, however, be accepted at any office.

For children who can only save a penny or two at a time, forms are provided at post offices on which adhesive penny stamps may be fixed. When the forms have been filled the amounts so collected are credited to a Savings Bank Account, though not more than 10s. in a month may be deposited by this means. Another form in which small sums may be saved is the Home Safe, a well-made steel box to be kept in the home. The Home Safe is locked when issued, but a key is kept at every post office, and from time to time the Safe should be taken to a post office to be opened so that the contents may be credited to the Savings Bank Account. The Home Safe is obtainable on payment of 2s., which is refunded when the Safe is given up.

There are three methods of withdrawing money from an account in the Post Office Savings Bank :

1. On presenting his Deposit Book at any Post Office Savings Bank a depositor may withdraw any sum not exceeding £3 on demand, but he may only make one such withdrawal on demand in a day.

2. If more than £3 is required, the depositor must fill up a Form of Withdrawal (obtainable at any Post Office Savings Bank) and post it to the Controller. In this instance the depositor has two alternatives : (a) He may receive a warrant payable at the post office he mentions, on production of the Deposit Book. (b) He may send his Deposit Book with the application and receive a crossed warrant in return payable through a bank, which can be used as a cheque. If desired, this crossed warrant may be made payable to another person and used, for

example, for the payment of an account.

3. By paying the cost of the telegrams and a service charge of 1s. a depositor may withdraw any sum not exceeding £10 by telegraph, but not more than £10 can be withdrawn by telegraph on any one day. The Deposit Book must be produced in all cases.

In the case of joint accounts the notice of withdrawal must be signed by each of the parties, but the money itself may be paid to one of the parties if a request to that effect is made on the form of withdrawal.

The interest paid on every completed £ standing to the credit of a depositor is calculated at the rate of  $2\frac{1}{4}$  per cent. per annum, equal to  $\frac{1}{4}$ d. per month or 6d. per year per £. The interest is added to the principal at the close of each year ending 31st December and at once becomes part of the interest earning principal.

### DEPOSIT BANKING ACCOUNTS

**M**OST of our joint stock banking companies, with branches in every town in the majority of cases, provide facilities for savings in the form of Deposit Accounts, such an account being opened with as little as £1. The rate of interest varies slightly from time to time, but would be quoted on request at a bank. Interest is usually added half-yearly, when the deposit book is sent in to be made up.

In connection with these deposit accounts the banks issue Home Safes in the form of convenient steel money boxes or else in book shape. The Home Safes are very useful for the saving of small sums from time to time, as convenient, the boxes being opened at intervals and their contents credited to the accounts.

### NATIONAL SAVINGS CERTIFICATES

**E**STABLISHED first in 1916, the National Savings Movement has brought into being National Savings

Certificates, which provide a most attractive form of Home Thrift.

The National Savings Certificate is a Government security, guaranteed by the State as regards both capital and interest. A certificate costs 16s. At the end of the first year 4d. interest, during the second year 1d. is added at the end of each period of three months, and thereafter 2d. is added at the end of each period of three months until the eleventh year, when a bonus of 4d. is given, making a total of 23s. The interest and bonus are free of Income Tax. Money invested in certificates may be withdrawn at any time, together with interest due to the date of withdrawal.

No person may hold more than 500 Certificates, but in a family circle husband, wife, and children may each hold up to 500 Certificates, whilst Certificates may be purchased in two or more joint names.

National Savings Certificates in the following forms of issue may be purchased through most banks and at post offices :

- Single Certificates costing 16s. each.
- Single documents costing £4, each representing 5 Certificates.
- Single documents costing £8, each representing 10 Certificates.
- Single documents costing £20, each representing 25 Certificates.
- Single documents costing £40, each representing 50 Certificates.
- Single documents costing £80, each representing 100 Certificates.

With the purchase of a Certificate, a Certificate Book and Holder's Registered Card are issued. The Card bears a Serial Number, and reference to this number will be necessary when further purchases of Certificates are made. To obtain repayment, with interest due, on National Savings Certificates, a form of application should be obtained at a post office and sent to the Controller, Money Order

Department, Holloway, London, N.7. Three days' notice should be given before the money is required.

National Savings Certificates registered in the name of a child under seven cannot be cashed while the child is under seven, unless the money is urgently needed for the maintenance, education, or benefit of the child.

As examples of what systematic home thrift will yield when applied to National Savings Certificates, the following figures may be quoted :

#### NATIONAL SAVINGS CERTIFICATES

Purchase Price 16s. ; Value after seven years, £1 ; Value after eleven years, £1 3s.

#### IN ELEVEN YEARS :

6d. a week becomes	£16.
1s.       "       "	£33.
2s.       "       "	£67.
2s. 6d.   "       "	£84.
5s.       "       "	£170.

The wisest way of making these investments is to join a Savings Association, which is a co-operative savings club, enabling its members to buy their certificates by instalments and on the most advantageous terms. To obtain the address of your nearest Savings Association, application may be made to the Secretary, The National Savings Committee, Sanctuary Buildings, Westminster, London, S.W.1.

#### OPENING A BANKING ACCOUNT

FROM the standpoint of home business affairs a banking account possesses a great many advantages. On the previous page mention was made of a deposit account, bearing interest, but here we are dealing with a "current" account, which does not, as a rule, carry interest. In some circumstances, as when the balance maintained is on an average less than £50, a small charge is actually made for carrying on a current account.



The advantages are that with a banking account one can pay in cheques or crossed postal orders; have valuables and documents taken care of at the bank, usually without charge; have the opportunity of asking for a banker's reference; and be able to make safe arrangements for remitting money overseas, or exchanging foreign money. Again, when paying accounts, the use of cheques reduces to a minimum the chances of loss.

To open a banking account it is usual to apply personally to the manager of the branch which is most conveniently situated, and to obtain either a reference or else an introduction from a customer or someone well known in the locality. Upon paying in a sum of money with which to start the account the new customer is provided with a cheque book and a book of paying-in slips, and has to give a specimen signature in the bank's signature book. There is no charge for the actual cheques, but the customer has to pay the 2d. revenue duty on each. Except by arrangement with the manager, cheques can only be cashed at the branch upon which they are drawn, but customers are permitted to pay in money at any branch.

Before paying a cheque into the bank it must be endorsed on the back by the person to whom it is made payable, and care must be taken that the signature agrees absolutely with the name on the front. As examples, if a cheque is made payable to Thomas Gee, it should be exactly so endorsed, and not T. Gee; whilst a cheque to T. Gee should not be endorsed Thomas H. Gee. A cheque made out to Mrs. Smith should be endorsed Emily Smith; one to Mrs. Thomas H. Smith, Emily Smith, wife of Thomas H. Smith, though in this case the word Mrs. might be written, Mrs. Thomas H. Smith being acceptable. A married woman receiving a cheque in her

maiden name should endorse it Emily Gee, née Smith, as an example.

When drawing cheques, especially to settle accounts, the greatest care should be taken to write in the correct title of the person or firm. "Thomas Smith Ltd." means that Thomas Smith has converted his business into a limited liability company, and so one writes the cheque—Pay Messrs. Thomas Smith Ltd. Always note whether a firm or company is Son, Sons, & Co., and so on, and pay particular attention to the "Ltd."

A cheque made payable to Mr. Thomas H. Smith or *Bearer* does not require to be endorsed, and would be paid over the counter of the branch of the bank on which it is drawn, unless it were crossed. In the majority of cases, especially when cheques have to be sent through the post, we use what are known as "Order" cheques, which, when made out, read: "Pay to Mr. Thomas H. Smith, or Order," and we make them doubly secure by crossing them in this manner:

---

& Co.,

---

the two parallel lines coming at right angles across the face of the cheque.

A crossed cheque cannot be negotiated over the counter of a bank, but must be actually paid in through a banking account, so that the risk of loss is almost entirely eliminated. If one knows for certain where the person to receive the money has his account one may fill in the name of the bank and branch, and so make assurance doubly sure.

So long as there is sufficient money in the account to meet it a banker is bound by law to honour a cheque. Accounts may be opened in joint names, as, say, by husband and wife, with an arrangement for one or the other, or both, to sign cheques, or for the survivor to do so in the case of death.

The majority of banks issue pass books in which is kept a faithful record of the particular account as shown in the bank's ledger. In other cases pass book slips are issued, with a wallet in which they may easily be filed. It is wise to check one's pass book from time to time and also to have a small private cash book in which to keep a record of the account. One may roughly know one's balance from time to time from figures kept on the counterfoils of the cheque book, but a personal cash account is a far better system.

Banks are usually willing to buy and sell shares and securities for their customers and to lend money for fixed periods against securities or approved guarantees. If there are insufficient funds in an account to meet a cheque that has been drawn the cheque will be returned marked "Refer to Drawer," and no customer should overdraw his account without first consulting the manager.

### THE INSTALMENT PLAN

**I**N the buying of a house through a building society, public authority, or insurance company, one is really mortgaging the future, and there is everything to be said in favour of the system in the case of those whose incomes are assured, more especially when the situation can be safeguarded to a greater or lesser extent by means of life insurance.

The purchase of a house is, however, but one feature in the making of a home, and further heavy expenses must be incurred when one comes to furnish the house. At the same time, well-chosen household furniture, not too cheap to be really good, represents in itself a capital expenditure.

We have already seen that it is a sound business policy to accumulate capital either by means of house purchase or insurance, and the same theory may well be applied to the

question of furniture. In other words, it is a perfectly legitimate transaction to purchase furniture on the hire purchase or instalment system if only one realises from the commencement that a charge in some form or other, usually by a slight addition to the prime cost, has to be made to counterbalance credit. The worthy people who sell furniture are not philanthropists, and no one can well expect to borrow money—which phrase best sums up "buying out of income"—without paying interest in one form or another for the accommodation.

If we approach the hire purchase of furniture on sensible, broad-minded lines so that we can use the system for our own purposes and not so that it becomes the master, we must realise from the start that whatever responsibilities we undertake in this direction must come well within the limits of an assured income. It is folly to give way to the temptation of making a purchase for a small sum down unless one is confident of keeping up the payments without undue strain. And, when considering one's liabilities, there should still be a margin for any emergencies that may arise, such as illness or bad times.

In the "Furnishing-out-of-Income" plan, hire purchase is usually the basis of the whole agreement, and one should lay special stress on the word "hire." When dealing with reputable firms one would read over a hire purchase agreement in the light of a well-recognised legal document; and, to understand it, one must realise that the purchaser obtains possession of the goods but that he is definitely not the owner.

Right through the term of purchase the buyer is only the hirer and nothing more. His ownership never increases as time goes on, for the instalments which he pays are nominally, and at law, merely the rent or the fee for hiring and not for purchasing. If he fails to pay the hiring charges regularly

the seller may take the goods away, and the money already paid has bought nothing whatever beyond hire. If buyers under this system understood more clearly the legal position there would be less dissatisfaction at the action taken when instalments fall seriously into arrears.

According to the agreement, when the final instalment for hire has been paid the furniture becomes the sole property of the hirer, but not a particle of it is lawfully his until that time. He must not in any circumstances sell, because he is not the lawful owner, and he cannot even pawn or pledge.

From the point of view of the sellers, they cannot touch the furniture so long as the payments are kept up regularly and as agreed. The buyer can, however, usually end the agreement simply by returning the furniture at his own cost, after giving notice and forfeiting all he has paid for hire. In other words, the buyer only undertakes to hire and not to buy outright, but he can eventually decide to buy outright by completing his payments. Again, he can terminate the agreement at any time by purchasing the goods outright for cash.

Fair wear and tear is allowed for under a hire purchase agreement, but the person hiring is responsible in the case of damage by negligence. There is usually an understanding that the furniture itself is open to inspection by the hirers at reasonable times.

## ROAD CHARGES

WHEN a housing estate is being developed on what was formerly open ground there are often road and paving charges to be faced by the prospective owner, though these charges may possibly not be levied until he has been in occupation for several years.

In the case of a house built upon an "old parish road," *i.e.*, one that has been in existence a long time, or a road

taken over by the local authority, there are usually no road charges at all. With a new building estate the builder provides roads for his own use and that of the householders, but such roads are of a private nature and are not maintained by the community at large.

Eventually, however, may be as the district develops, the local authority gives notice of its intention to take over a road and its surveyor prepares plans accordingly, allowing for surface, drainage, lighting, and so on. Notice of these plans has to be given to the "frontagers," *i.e.*, the people whose property fronts on to the road, and they have in some circumstances the right to appeal; as, for instance, when they consider the scheme too elaborate or expensive for the district.

In due time the plans of the surveyor are passed and the next step is to levy a fixed charge upon each frontager according to the number of feet of frontage his property occupies—and, again, he must have due notice, together with the right of appeal in cases where he feels aggrieved.

Road charges vary according to the width and nature of the road itself and what services have to be provided. They may amount to a few shillings per foot, or to a pound or even much more. In some instances the charges have to be paid on demand in one lump sum, but in others they are payable with the rates in half-yearly instalments spread over two or three years, with the addition of a small sum as interest for the accommodation.

When purchasing a house the question of road charges should be settled from the beginning and clearly understood by the buyer. Some builders arrange that the price of the house shall definitely include all road charges, but this ought, beyond dispute, to be laid down in writing at the time. In the case of a new road being cut at right angles to an old road, two corners



would be formed and the position may arise where a house owner suddenly becomes liable for road charges for a flank-frontage, *i.e.*, the frontage of his garden fence to the new road. He will certainly reap all the advantages of a corner site, but in almost every case will be liable for road charges on his flank.

Once a road has been taken over by the local authority and the charges paid, it is maintained by the public at large out of the rates in perpetuity.

### THE WATER SUPPLY

WHAT may be termed the domestic supplies of a house comprise water, gas, and electric light. So far as water is concerned, the house-owner should know the precise situation of the tap which admits the supply from the mains to the house so that it can be turned off in case of emergency. In some instances this tap is just inside the front garden, sunk a little way in the ground at the bottom of a pipe, so that it is necessary to lift off the metal lid and to have a T-shaped handle with which to reach the tap itself.

In some houses cold water at the sink is drawn directly off the main, but the usual system is to install a cold water storage tank in the roof, with taps adjacent so that the supply to cold water taps, or to the hot water cistern, can be shut off in the case of need. A storage tank of this kind ought always to be kept covered in case dead insects, or even birds, get into and contaminate the supply, and it is wise periodically to empty and clean out the cistern.

The hot water tank will be fed automatically from the cold water tank, hot water circulating between boiler and storage place. If the supply of hot water runs slowly after a time and the heating capacity is lowered, it is usually a sign that the boiler itself has become "furred" with a

deposit of lime, and it should then be taken down and cleaned by a competent plumber.

One of the worst aspects of having the cold water storage tank in a roof is its exposure to frost, and such tanks should, during the winter, be wrapped round with Hessian, sacking or old carpets, straw being used under the covering in very bleak situations. So far as exposed pipes are concerned, long strips of brown paper or old newspaper may be cut and wrapped round the pipes spirally, being finally covered with spiral strips of felt, such as are sold specially for the purpose by ironmongers. The most vulnerable point is just under the eaves of the roof, where the pipes bend down the inner wall after crossing the floor of the attic, and this point may be made doubly secure with old pieces of carpet. If the pipes themselves are first brushed over with crude glycerine where most exposed this will form an added safeguard.

Should there be any doubt as to the purity of water in a domestic supply the matter should be taken up with the water company or else with the Medical Officer of Health of the local authority.

### ELECTRIC LIGHT

THE tendency of modern development is for electricity to be extended more and more as a domestic service, and it forms one of the cleanest methods of illumination.

To understand an electric supply it should be stated that the term "volts" represents the actual pressure, and "amps." or amperes the quantity. When volts and amperes are multiplied we get watts, and electric energy is charged for on the basis of "units," made up from watt-hours. A "unit" is equal to 1,000 watt-hours and will keep a 100-watt lamp burning for ten hours.

Domestic electricity is supplied at a



given voltage, which varies slightly in different districts, and when purchasing lamps one should be certain that they agree with this voltage. The same remark applies to all electrical appliances, such as vacuum cleaners, irons, and so on, and with some appliances, particularly wireless sets, it is further necessary to know if the current is "direct" or "alternating." In most cases this information is given on the electric supply meter, and in any event it may be obtained at the offices of the supply undertaking.

When accepting an estimate for the wiring of a house for electric light, one should specify in particular that the regulations of the supply undertaking are carried out to the letter, as well as those of the fire insurance company. In most instances the supply undertaking arranges for the inspection of the installation before it makes the current available.

Many electrical undertakings have now arranged "assisted wiring" schemes, particularly for small houses. The undertaking wires the house without any initial expense to the landlord or occupier, and the consumer, in return, pays a slightly higher price per unit.

In addition to wiring for the purposes of illumination, it is usually advisable and cheaper in the long run to have separate wires put in, with plug points in the desired rooms, for vacuum cleaners, heaters, and household appliances. For the guidance of householders and others the British Electrical Development Association (2 Savoy Hill, London, W.C.2) has prepared a model specification, known as the E.D.A. Wiring Specification, setting out the lines on which a house should be fitted out to ensure adequate and satisfactory electrical services. Copies of this Specification will be forwarded on application, or householders can instruct the wiring contractor to work to the specification.

In the purchase of electric light bulbs one will notice on the glass such figures as "240V. 100W." These figures mean that the lamp is adapted to a pressure of 240 volts (which should correspond with the pressure from the supply undertaking) and that it consumes 100 watts per hour of electrical current. Such a bulb should be ample for the illumination of a fair-sized living-room, but for passages, landings, small bedrooms, bathrooms, and such places, bulbs with much smaller wattage should be used, those of only 40 watts being often quite sufficient for the purpose. The economy in small-watt bulbs ought not, however, to be carried to the kitchen, which demands a specially good light if the work is to be done efficiently.

Generally speaking, the so-called "gas-filled" electric lamps are the most serviceable. Those with clear glass should always be used behind diffusing shades, the "opal" or "pearl" pattern being used wherever the lamp itself is visible. In the living-room a quiet, diffused light is advisable, and to get the best effect much depends upon the scheme of decoration, less artificial light being required when the walls and ceiling are reflective.

### The Circuit System

As a general rule, the installation of electric light in a house is arranged on a circuit system, there being six, eight, or may be ten lights on each circuit. In a small house there may be one circuit for the ground floor and another for the floor above, the object of separate circuits being that in the event of fusing only one set of lights is affected. Each circuit has therefore its own fuse, to be found in the fuse box, which is entirely in the nature of a safety device. Thus, as soon as a wire is overloaded with current, or a short-circuit takes place, the thin wire fuses or burns out and the electrical connection is immedi-

ately broken. One should then endeavour to ascertain the cause, which may, as an example, prove to be a faulty flex wire.

To replace a fused fuse-wire the current must be cut off by the switch at the main, near the meter. A length of wire, which must be of the correct size for the voltage for the district, is then wound round the two poles and held in place at either end by screws. There is another fuse-box in close connection with the meter, on the supply undertaking's side of the installation, but when this "melts" for any reason only the undertaking's representative can bring about the necessary repair.

The charge for electrical energy varies in different districts. It is sometimes based on a fixed charge per unit for lighting and a lower charge for current used for heating or power purposes. In an increasing number of districts what is known as the "telephone" or "two-part" system is in operation, and it is usually to the benefit of the consumer to adopt it. Under this system there is a fixed quarterly charge to cover the cost of providing the electrical service itself, and a low running charge—often 1d. per unit or less—for the current actually used. The fixed charge is usually arranged on the basis of the number and size of the lamps and apparatus used, or the number and size of the rooms, or the rateable value of the house. The terms vary in different towns, but in all cases the low-running charge per unit enables the consumer to use electricity freely for electric irons, vacuum cleaners, kettles, toasters, cookers, fires, and other appliances at a moderate additional cost.

## GAS IN THE HOME

**D**ESPITE the progress made by electric light, the sale of gas for domestic purposes is now larger than it has ever been before, due to a great

extent to its ever-increasing use for cooking and heating.

The control of gas consumption rests entirely with the individual tap, or on a thermostat connected up to the appliance, and it is no economy to have the main tap at the meter only partly turned on, as many people believe. Economy comes when the amount of gas burned is carefully regulated at the individual tap and the jet or burner kept scrupulously clean, so that the requisite amount of air can be burned with the gas. On a gas ring or cooking stove if a part of a flame is flaring up round the sides of the kettle or saucepan, that part is simply burning to waste, and the contents of the receptacle will not be heated any more quickly.

In at least seven millions of British homes to-day practically all the cooking is done by gas, and the most economical plan is to rent from the gas company a thoroughly modern gas cooker or else to purchase one on the quarterly instalment system.

The up-to-date gas cooker can be obtained in all-enamel finish and in a variety of colours to suit every taste. One of its chief features is thermostatic control of oven heat. Under this system, ruled by a chart affixed to the cooker, the housewife has merely to turn the dial of the oven to the right number and know that the temperature will remain constant for whatever she is cooking, even if she leaves the kitchen altogether.

Thermal storage water-heaters operated by gas take the place of the old-fashioned kitchen range with its big fireplace and boiler. With one of these heaters, water in the storage tank is heated and the consumption of gas then reduced automatically. As water is drawn off, further heat is supplied. Geysers for bathrooms and multi-point instantaneous water-heaters which turn on the gas automatically as the water begins to flow

from any hot water tap are also largely used in the modern home. For any modern kitchen, gas refrigerators, gas drying and airing cupboards, gas coppers for laundry needs, gas laundry irons, and small instantaneous geysers for use over the sink are available.

So far as lighting is concerned, gas has been brought more into line with electric light by the provision of switches. The latest of these switches is operated by a small electric battery so that the gas by-pass is eliminated. It is possible to have a two-way switch, so that the gas light on the landing upstairs can be turned on from the hall below and turned out from above, or *vice-versâ*. Again, one can have a bedside switch and turn out either the gas fire or the light by this method.

One of the greatest advances made in gas installations is the so-called "bayonet" connection. Under this system one has "gas-points" placed in the different rooms as one would do plugging-in points for electricity. With gas the basis of the idea is a special tap and a piece of flexible piping with a bayonet fitment. By this means stoves are made portable so that they can be transported from room to room, having the flexible tubes attached to them. Poker burners, gas "hot-plates" to keep meals warm for late-comers, gas-irons, and such appliances are rendered doubly useful by this development. The complete central heating of a house by gas is now within the range of practical politics, a radiator in a hall being particularly inviting.

With all gas appliances efficiency comes from the proper fixing of them and the provision of the correct type of flue, where this is necessary. When properly installed, gas fires are a particularly hygienic form of heating, as they promote ventilation while they heat.

A "gadget" of interest to all consumers is the "gas poker." This appliance, equipped with a bayonet

fastening and flexible tube for plugging in to a gas point, is used for starting ordinary coal fires without the aid of paper or kindling wood. The poker has merely to be inserted through the bars under the fire and the gas burners lit. When the fire is burning freely the "poker" is removed, and the jets are so planned that they do not become choked with dust.

The basis of the system under which gas is sold is known as the "therm" of 100,000 British Thermal Units, the unit being technically the amount of heat required to raise the temperature of a pound of water 1° F. In buying gas we are therefore, strictly speaking, paying for actual heating value, and one therm of 500 B.Th.U. gas may be calculated to represent 200 cubic feet of gas.

The consumption of gas is shown on an instrument known as a meter, which it is customary for the consumer to hire from the supply company, though in some instances the consumer purchases outright. The meter records the actual volume of gas passing through the inlet pipe, and the supply company regulates the heating value of that gas and charges accordingly.

## HOME DRAINAGE SYSTEMS

WITH modern building construction, under the regulations of local councils and always subject to the approval of the official surveyor, there is very little to go wrong with the drainage system of a house.

Between most houses and the high road are one, two, or more inspection pits, covered with tightly-fitting iron plates, and these provide means for clearing any obstruction that may occur in the pipes. The manholes should in no circumstances be covered with soil, but it would be permissible to place over them a box for plants or shrubs, so long as it was readily portable and raised above the metal cover



at the corners by means of small blocks of wood.

All house drains are sealed by means of "traps" or swan-necked pipes which hold water at the lowest part of the bend, this water in itself serving as a seal, preventing any smell from rising. From time to time it becomes necessary to lift the iron grid or cover and clear out the traps of drains that carry off rain-water, but this work can usually be easily done with a small trowel, the refuse mostly consisting of decaying leaves, small stones, and sand. The trap in connection with the out-fall from the kitchen sink should be cleaned out more frequently, and sometimes the walls of the pipe will need to be scraped to free them from a coating of grease. This particular gulley should be occasionally swilled down with hot soda water, especially in warm weather.

In the case of wash-basins in a lavatory there is usually an S-bend underneath, with a screw-cap and nut at the lowest point. If the nut is loosened with a spanner and the cap unscrewed, it becomes a very simple matter to clear an obstruction with a piece of strong wire.

Disinfectant should be freely used during the summer months in connection with the drains through which the sanitation of the house passes, and it is wise in the early winter to have all rain-water gutters cleared of leaves and to see that the down-pipes are free. Permanganate of potash is a most inexpensive and effective disinfectant.

Prompt investigation should always be made in the case of bad smells arising from the drainage system, for there is nothing more harmful to human health.

## REGISTERING A BIRTH

THE State is a very real mother to all her children, and her interest begins with the actual birth of a baby,

for it is the law that one or other of the parents, or some responsible person in the house, shall register the new arrival within forty-two days, under a penalty in the event of failure to do so.

In every district there is an official Registrar of Births, Marriages, and Deaths, and his address and hours of attendance are readily obtainable at the nearest post office.

Though the nurse, one of the grandmothers, or even the occupier of the house where the birth took place may attend to the registering, it is obviously better for the mother or father to perform this important duty, preferably the latter, who will be called upon to sign the register.

No charge is made for the registration of a birth, provided it is done within three months of the event. It is wise, however, at the time, to take a Certificate of Birth, costing 2s. 7d., because in after-life there are so many occasions when such a document is needed. For certain requirements in connection with insurance and education a cheaper form of certificate is available.

It is wise to have fixed upon the Christian name or names of the baby at the time of registration. On the other hand, it is possible to give the name or names at any time within twelve months of the birth, or even to change one or both. The names are actually fixed when a child is christened or baptised.

In the case of a child who is still-born, the nurse will know exactly what regulations are in force in the district. In some districts the local Medical Officer of Health has to be notified within thirty-six hours of the event. The father will almost certainly have to report to the Registrar of Births, Marriages, and Deaths (to whom the doctor will already have sent a formal certificate), so that he can obtain the necessary order for burial.



## THE LAW ABOUT CHILDREN

TO the father is given by law the absolute right to say in what religion his children shall be brought up, the father being considered their lawful guardian. Upon the father also devolves the legal responsibility of providing for his children, until they are sixteen years of age, sufficient food, clothing, and medical attendance. This age limit is ignored in the case of children who are physically or mentally unfit and so unable to fend for themselves even when over sixteen.

When the time comes for a child who has left school to go out into the world, whatever wages he earns belong by law solely to him. No parents can legally take away a child's wages and make an allowance of pocket money, and what the child pays at home towards his keep is a matter for mutual understanding and arrangement.

Parents who are not well off can in some circumstances obtain milk and other necessities for young children from the local Medical Officer of Health, either free of charge or on the payment of a small sum.

Certain infectious diseases are "notifiable," which means that cases have to be reported to the local Medical Officer of Health. In times of serious outbreak even chicken-pox and measles are often made notifiable, and it is an offence not to make a report. The responsibility for making the notification rests on the parents, but it is usual when a doctor is called in to deal with the case, for him to make the report—though this does not remove the responsibility from the parents in the event of the doctor's failure.

School age in this country at present commences at five years and ends at fourteen years, and schooling is absolutely compulsory except in the case of physical or mental unfitness, which must be certified by a doctor. The usual course is for a child to start in a junior public elementary school, pass

on to a senior elementary school, and thence to a secondary school, either by qualifying and the payment of fees, or wholly by free scholarship; but only a percentage of children attain to the standards of the secondary schools.

In lieu of the education provided by the State, a parent may send his child to a private school or engage a governess at home. In some instances parents are themselves capable of imparting education to their children, and such teaching is accepted by the authorities, who retain the right to inspect the children and test their knowledge. The father is by law responsible that his children receive education, either from public sources or privately.

The employment of children of school age is regulated by local authorities through their education committees, and rules are made regarding even the taking out of milk and newspapers before school hours commence. Further, children under twelve years of age must not take part in entertainments for profit in places of public amusement, or be found on licensed premises before they are fourteen, whilst they must not be sold cigarettes until they are sixteen.

## PLANNING A HOLIDAY

HOLIDAY arrangements are an essential part of the business of the home, for everything must be planned on sound, flawless lines if the family is to obtain pleasure from the change and full value for the money expended. It is to most people unenterprising to visit the same resort year after year, and where vacations are concerned "fresh fields and pastures new" have a very real meaning.

On our British railways there are available travel tickets at ordinary standard fares; "tourist" and "summer" tickets, both at special fares and with an extended period of availability; "week-end" tickets from

Fridays till Tuesdays; and "excursion" tickets, available for stated periods and only by specified trains. Children under three years of age are carried free of charge, and those from three to fourteen years at half-fares. The amount of luggage is regulated by the type of ticket, but perambulators and certain other articles do not rank as personal luggage.

In the case of services by saloon omnibuses the rules vary slightly with the different companies. Children in arms are invariably carried free of charge, those occupying seats being sometimes charged full fare and in other cases half-fare. The availability of tickets and details of the return services should be ascertained at the local booking office.

So far as boarding-houses are concerned, their purpose is to provide board and lodging at a stated charge per person, by the day or week. Meals are at fixed times, and visitors become members as it were of a large family, with the landlord and his wife as host and hostess. In a boarding-house guests must, by law, take charge of their own goods, and the landlord is not responsible, unless he could be proved negligent, as by engaging a servant with a bad character. A landlord is only responsible for jewellery and other valuables when they have been handed to him to lock up in his safe.

In engaging rooms at a boarding-house one should name the day of arrival and departure, if possible, and state precisely the accommodation required, *i.e.* one double room; one double room with two beds; one single room, and so on. If there are children, rooms should be engaged for them, and it would be quite in order to insist that the children should be near their parents.

The usual procedure is to write, giving dates and stating precisely what one requires, asking for inclusive terms, any usual "extras" being specially

mentioned. If the terms are satisfactory, one writes back by return and accepts, mentioning, if convenient, the likely time of arrival. In most boarding-houses one pays in full for the day of arrival and not at all for the day of departure. Thus, if one arrived at tea-time, one would expect to remain for lunch on the day of departure. Accounts are usually rendered once a week and should be promptly paid. In case of failure to meet an account, the landlord of a boarding-house cannot by law distrain upon the goods of his guests.

Private hotels and boarding-houses come under much the same rules, but the business side of the apartment-house is different. In this last-named instance, one makes arrangements to engage the requisite bedrooms and usually a private sitting-room, and the understanding is invariably that the visitor provides the food, which the landlady cooks and serves, seeing as well to the necessary waiting, clearing-away, and so on. The terms for apartments on these lines are usually inclusive, though sometimes there are extras in the way of boot-cleaning, baths, etc.

### Furnished Houses

The same strict care should be taken with regard to the correspondence when engaging such accommodation, the letters consisting of: (1) A request for terms, setting out in full all details of requirements, including the actual dates; (2) The reply, quoting terms; and (3) the acceptance, giving the time of arrival approximately and asking for such things as are required for immediate use to be ordered from local tradesmen.

By law, the landlord of lodgings may distrain upon your property if you should fail to meet his account, but you would be at liberty to leave the rooms without paying rent if you found them insanitary or the home of pests.

When taking a furnished house for a

period, it is the custom to do the business through a firm of local house and estate agents, who will receive the rent for their client. In such circumstances it is usual for an inventory of the contents of the house to be taken before one goes into possession, and for this list to be checked when one vacates the premises. An agreement over a furnished house should always specify who bears the cost of the garden as regards labour and what part of the produce is available to the tenant.

Before leaving for a holiday one should, in the old home, put covers over furniture, carpets, and anything likely to become faded or spoiled by strong sunlight. Water, gas, and electric light should in each case be turned off at the main. If desired, a form from the local post office may be filled up giving instructions for correspondence to be forwarded, and many people take the precaution of leaving their holiday address and possibly telephone number at the police station. All pets and live stock must be carefully provided for in advance. Just prior to one's return, postcards should be sent to the milkman, baker, and other tradesmen arranging for supplies.

As for the expenses of holidays, the wise way is to save small sums regularly throughout the year. A special account for the purpose in the Post Office Savings Bank is to be recommended.

### THE LAW ABOUT PETS

ACCORDING to law the owner of every dog over six months old must have a licence in force, so that puppies up to six months do not come under this rule. Dog licences cost 7s. 6d. each and are obtainable from most post offices. They are due on 1st January, and it is wise to take them out early in the New Year, because the period of grace usually allowed is a short one. In the case of a puppy

whelped in the March of any year, the owner would be responsible for a licence in September and for a renewal in the following January.

Exemptions from licence duty are granted to blind people and to shepherds and farmers where the dogs are used in connection with sheep and cattle. In all these cases a declaration has to be made on the proper official form, also to be obtained from post offices.

If a person is found with a dog in his home, he is judged to be the owner and becomes liable for the licence duty. This law could be enforced even in the case of a stray dog which had followed one home, and all strays should be promptly taken to the nearest police station, where one may be sure of kindly treatment for the animals.

To send a dog away from home for months at a time and feel that the licence taken out by his rightful owner holds good is a mistaken idea. The owner of the home to which the dog has been sent for a lengthy period is the rightful person to hold the licence. In some parts of the country there is a rule that dogs may not run about the roads alone between sunset and sunrise, and in such localities the animals should either be taken out on a lead for their final run of the day or else kept in the garden.

When two dogs fight, the owner of the defeated animal often feels aggrieved and inquires if he can claim for damages, veterinary treatment, or any such expenses. The answer is in the negative, the only exception being if it could be proved that the other owner deliberately encouraged his dog to make the attack. The plea of "first bite" is only applied to human beings and may not be brought forward when there is trouble over a dog worrying sheep or poultry. Even in the case of human beings, it is necessary that the dog shall for years have lived a peaceful and quiet life and then suddenly broken



out, for the plea to receive the slightest consideration.

If your fowls stray into a neighbour's garden he may gently drive them out, but must not strike them with a stick or throw stones at them. Between every pair of gardens there is a fence of some kind, and if the fence is yours and in such bad repair that the fowls get through, you are responsible for any damage they do.

Crowing cockerels and pets which smell offensively through overcrowding and insanitary conditions may constitute a "nuisance" and as such be put down by law. It is strictly necessary, however, to be able to prove a nuisance in a court, and this invariably means the support of other neighbours to one's complaint by means of personal evidence.

### THE WIRELESS LICENCE

IN order to "establish a wireless receiving station" to use the official words, it is necessary to take out a licence costing 10s. and obtainable from any post office. The licence holds good for one year and should be renewed on the anniversary of the day when it was first taken out.

Possession of any wireless receiving set renders one liable for the licence, and the licence should be carried by the holder when he is working a portable set away from home.

### MOTOR-CAR LAW

A LICENCE to drive a motor car costs 5s. per annum, and is renewable on or just before the anniversary of the day when it was first taken out. Licences are obtainable from the offices of the county council or those of the county borough in which the applicant resides, and he must declare that he is not suffering from any disease or disability which would be likely to cause the driving by him of a motor car to be a source of danger to the public.

The following disabilities are an absolute bar to the issue of a licence: Epilepsy; liability to sudden attacks of disabling giddiness or fainting; inability to read the identification plate of a motor car at a distance of 25 yards in good daylight (with the aid of glasses if they are customarily worn).

No person under the age of sixteen may obtain a licence. Persons between sixteen and seventeen years of age may obtain a licence to drive only a motor cycle or invalid carriage. Those between seventeen and twenty-one years may only hold a licence for driving vehicles other than "heavy" cars, tractors, and locomotives. It is essential that the holder shall sign a licence as soon as he receives it.

For ordinary passenger vehicles weighing not more than 3 tons unladen and adapted to carry not more than seven persons (exclusive of the driver), there is no speed limit, but there are the following offences under the Road Traffic Act, with heavy penalties and in some cases suspension of licences: Careless driving; not stopping after an accident or reporting the matter at once to the police; ignoring traffic signals or not complying with the directions of police officers who are regulating traffic; leaving a vehicle in a dangerous position on the highway; driving without lawful authority on any common or other land, bridleway or footway, except for the purpose of parking, to the distance of 15 yards from the road; carrying more than one pillion-rider on a motor cycle or any pillion rider who does not sit astride and for whom no proper seat, securely fixed, is provided.

Any person using a motor vehicle for which there is in force no insurance against third party risks renders himself liable to a fine or imprisonment or both. A police officer may require the production of a certificate of insurance in the same way as he may require production of a driving licence.



# MONEY MAKING AT HOME

*This Section is for Housewives who would turn their hobbies or their natural talents into sources of income. Here are discussed the possibilities of profit from domestic livestock; poultry; gardening, etc., whilst the openings offered by the intellectual pursuits, such as writing, art and music, are dealt with authoritatively.*

**W**HEN considering the broad subject of profitable spare-time hobbies one turns first and foremost almost instinctively to domestic livestock. There is a rare charm and fascination in keeping many forms of home pets, particularly as we have drawn so many animals and other creatures into our home circle since those far-off days when primitive man found his dog a useful and faithful friend to take with him on hunting expeditions.

The keeping of almost every kind of home livestock offers a perennial interest. The children of the household learn from pets that kindness to all dumb creatures plays a vital part in the building of character and that regular feeding must go hand-in-hand with perfect cleanliness. Profit comes in most instances from selling the progeny. To poultry, though, we look for eggs; and there is one group of rabbits that yields pelts to be made up into garments and another class from which we obtain wool to be spun into yarn and then woven into cloth.

## THE ANGORA RABBIT

**O**NE of the most delightful pets it is possible to keep for profit is the Angora rabbit, usually with its long wool, pink eyes, and prettily tufted ears. The animal is an ideal one from a woman's point of view, or that of a girl who has to live at home, for the simple reason that it is quiet and

gentle and does not have to be killed, yielding its harvest of wool for five or six years until eventually natural old age brings its end.

According to one of the greatest experts on the subject, every adult Angora rabbit should yield to its owner a profit of about 15s. a year under good management. The number of these animals to be kept would depend upon the time one could spend amongst them, but it may be said that one woman devoting the greater part of her day to the livestock could look after about 200 of the little animals.

All adult rabbits have to be housed in separate hutches, but the hutches can be built up in stacks one above the other so long as there are strips of wood in between for the purposes of ventilation and to dry the floor-boards of the upper hutches. The hutches may be stacked in an airy shed that gets a fair amount of sunlight, and Angoras are notably hardy and healthy, thriving on plenty of fresh air. The hutches are usually not less than 30 inches in length; 18 inches in height; and about 18 inches from back to front.

The ordinary "Tate" sugar box makes a capital hutch for Angoras and all rabbits of the smaller breeds. The lid should be carefully removed and nails extracted, and the wood of which the cover was constructed may be used partly to put up an interior partition to divide off the sleeping



A pretty little fellow—the Angora.

compartment and partly for the door and front. It is wise to divide the top of the hutch (when it lies on its side) into three equal portions. The first portion (on the left) is boarded up solid to form the sleeping compartment; the next portion is enclosed with galvanised wire netting of  $\frac{1}{4}$ -inch mesh; and the third portion is formed by the door. Hinges for the door can be made most cheaply from strips of leather top and bottom, cut from the uppers of old boots. As a fastening have a simple wooden turn-button or a piece of stout wire bent like a hook to engage with a screw-eye, the other end of the wire being held in place with a staple. The hutches for adults should have cedar-wood litter or peat-moss litter on the floor of the outer section and sweet hay as bedding in the inner compartment.

Broadly, these simple rules for hutch construction apply to all rabbits, save that the animals of larger breeds than Angoras will require much more roomy quarters. One should also have a hutch or two of large size for the accommodation of young families of rabbits between the time they are weaned (six weeks in summer and seven weeks in winter) and when they are about twelve weeks old, at which stage the sexes have to be parted and single hutches provided.

Angora rabbits have to be brushed

once a day to keep their wool in the best possible condition. A comb may be used to take out tangles, but the less combing one does the better, because of the loss of wool entailed. When the wool is 3 inches in length it is clipped with nurses' or round-pointed scissors,  $\frac{1}{4}$  inch of wool being always left on the animal. To keep it clean and dry, the wool that has been clipped is best stored in tin canisters.

Angoras are clipped on these lines at all seasons. A few of the animals grow sufficient wool to be clipped four times in the course of a year, but three clippings are much more usual. From three clippings one should get about 10 oz. of wool, though single bunnies have in exceptional cases been known to yield nearly 1 lb. in the course of twelve months. The price of wool varies from about 30s. to 34s. per lb. at the mill.

The wisest plan of all for anyone who takes up Angoras as a profitable spare-time hobby is to join the local Fur and Feather Club, or branch of one of the Angora societies. Connected with these organisations there is usually a sales' secretary's department, at which wool is received from members, skilfully graded according to quality, cleaned where necessary, and then sold in bulk to the mills. By following this system one is ensured of the best possible price for one's wool.

In addition to the growing and selling of wool, money may be made by keeping Angoras for exhibition purposes and disposing of the offspring of the prize-winners. On show rabbits the wool is sometimes 9 inches in length. Angoras are fed on much the same lines as other rabbits (as will be outlined later), except that they must have water to drink.

#### CHINCHILLA AND "PELT" RABBITS

RABBITS kept for their fur come in a distinctly different class. Such animals have to be killed for their

coats, usually between November and March, when the fur is in its finest condition. It requires no fewer than thirty-five adult rabbit pelts to make a full-length coat for a woman of average size, and there is a considerable demand for skins of the right type, according to the prevailing needs of fashion. Fashion's whims are indeed one of the trials of this class of rabbit-keeping, for the breed that is popular this year may not be wanted another season.

Among the pelt rabbits of the moment may be mentioned Chin-chillas, Beverens (both Blue and White), Havanas, and Argente de Champagnes, the last named popular in France. Each of these breeds produces furs that are liked by the furriers.

Bunnies in this class need rather roomier hutches than Angoras, and ought not to be kept so that they face full sunlight or their colour may become faded. As their coats are so easily spoiled, it is wise to put a fresh surface to the litter of sawdust frequently, and to renew the litter entirely at least once a week. Pelt rabbits may be born with the greatest advantage between March and July, and the ones from late litters will not be ready for killing until Christmas has long passed.

Seeing that the animals must perforce be in the best possible condition, the carcasses (especially in the case of Beverens) are excellent for table purposes, and this adds considerably to the profit from the hobby.

## ALL ABOUT TABLE RABBITS

**W**HETHER you dispose of the carcasses of rabbits to a poulterer and game dealer or have them on your own table there is the same degree of profit, for the meat which butchers sell is far from being back at its pre-war price. Moreover, what could be better than roast rabbit, rabbit pie, rabbit stew, or rabbit curry made from

animals reared at home on nothing but the best food one can obtain? It is a fact that if only more people realised how perfectly delicious home-raised rabbit flesh is much more attention would be paid to this livestock.

The Flemish Giant is one of the biggest rabbits one can breed for table purposes and the Belgian Hare comes next in size. A cross between a Flemish Giant buck and a Belgian Hare doe gives excellent results, and some fanciers pin their faith to the English or Old English breed of rabbit for table purposes, mainly because its flesh is of first-rate quality and the bones small.

Flemish Giants and Belgian Hares require very large hutches, but it is not always good policy to let the animals develop to their full size. Many housewives do not favour very massive carcasses, considering them to be coarse, and the poulterer usually prefers to purchase rabbits that weighed somewhere about 5 lb. each when alive. Animals of good breeds can be got to this weight in a fraction over three months.

The pelt of the average table rabbit is of no use to the furrier, but it will always fetch a few coppers from the dealers who come round in most districts, a good deal of the fur finding its way to the felt factories and being used in the making of hats. Rabbit skins of this kind should be disposed of whilst they are as fresh as possible.

Well-cooked potato parings mixed with best flaky bran; crushed oats mixed with a little chaff; barley meal; middlings; pieces of parsnip and carrot; and the special meal sold for the purpose by corn chandlers are the best fattening foods for table rabbits.

## HOW TO FEED RABBITS

**T**HERE is a wide choice of food for rabbits, varying according to the season of the year, and change of diet is always beneficial. At the same time, very sudden changes are to be depre-

cated. In the spring, for example, it would be most harmful to put a rabbit almost entirely on green food after many months when it had been provided mainly with dry food. Just before they are weaned young rabbits should be accustomed gradually to the kind of food they are to be given when taken from their mother, as sharp change of diet might quite well kill them.

If you have a garden there will be a large proportion of costless food for your rabbits almost all the year round. The outside leaves of cabbages, carrot tops, foliage of sunflowers, nasturtiums, Jerusalem artichokes, and hosts of other common plants make excellent faring, as do many of the weeds, especially dandelions, sow thistles, and groundsel. Lettuces are rather too watery for rabbits, and one should, of course, avoid the leathery leaves of the evergreens, especially those of ivy, rhododendrons, and laurels. The green food for rabbits should always be fed in a perfectly dry condition and be free from frost. During severe weather it is best to dry it on sheets of newspaper spread along the rack over the kitchen stove.

In addition to greenstuff, the garden affords many kinds of roots that are excellent for rabbits. Potatoes and their parings, when thoroughly well boiled, form a good mash if mixed with middlings or flaky bran. Carrots and parsnips are also much liked, but they should be cut up into small pieces and served cleanly in a trough or bowl. Some rabbits will eat beet and turnips, while others like mangolds and swedes. The tubers of Jerusalem artichokes may be given either cooked or raw.

Rabbits should be fed three times a day at regular hours, and the animals are partial to both meadow hay and the harder clover hay, which may often be provided as the evening meal. Soft, sweet hay makes the best bedding in the inner or sleeping compartment,

and usually the pets will nibble it readily.

There is a wide choice of dry food, apart from hay. Best flaky bran may be mingled with strained tea leaves, or with middlings, or with crushed or rolled oats. Crushed oats mixed with a little chaff makes a very digestible dish and rolled oats may be given with middlings. There is usually too much waste when whole oats are provided. Specially prepared bunny food is sold by corn chandlers, and the animals will enjoy crusts of dry bread, whilst a little soaked bread does not come amiss. Wheat may be given as a change of grain, and barley meal is useful for fattening and for does with young. Brewers' grains are freely used in rabbitries and some of the animals will eat chaffed straw. Acorns (pounded with a mallet) should be given sparingly because they bring on constipation, but a few pieces of apple are quite beneficial.

When they have a reasonable amount of green-faring, rabbits do not require water to drink, excepting Angoras, who are almost always thirsty. During the week before a litter is expected doe rabbits should always have water, because they become thirsty in making their nests.

### ALL ABOUT BREEDING

FROM February to July is the best time for breeding rabbits, though experienced fanciers keep on with the breeding all the year round. The strongest progeny results when young does are mated with old bucks, or the other way about. When male and female are both young or both old the litters are not usually so satisfactory.

The doe is in season for mating when she stamps vigorously with her hind feet, drags fur from her chest, and is snappy towards the person who feeds her. Often the females are very restless, especially at night, and you may occasionally see them carrying



wisps of hay to and fro. When this occurs the doe should be put into a hutch with the buck, which is much better management than taking the buck to the doe, and the female removed to her own quarters directly it is advisable. Never leave buck and doe together in one hutch for any length of time.

The buck influences the litter to a very great extent, and it would be a mistake when one is going in for rabbits for profit to mate a doe with an inferior buck. It is far better to send a doe to a buck of exhibition standard and pay a fee rather than use the services of a thoroughly inferior male. Buck and doe should, of course, never be related.

The period that elapses between the mating and the arrival of the litter is about thirty days. During this stage care must be taken that the doe is not disturbed by dogs, rats, or other intruders. When the first twenty days have passed some soft hay should be placed in the outer part of the hutch and the doe will soon be seen making a nest in the inner compartment, mixing fur torn from her own chest with the hay. Towards the end of the period most does will gladly take bread and milk.

On the day the youngsters arrive, and for two or three days afterwards, it is wise to leave the doe entirely alone. At the end of that time you may gently coax the mother away and give attention to the nest, removing any of the babies who may be dead. Before doing this many fanciers rub over their hands the peat moss or sawdust used as litter on the floor of the hutch, this precaution usually hoodwinking the mother that no one has been interfering with her affairs. If there are too many youngsters the weakly ones may be removed and drowned, as one would treat superfluous kittens. With Angoras four "babies" are enough at a time, but other families may be

regulated from four to six, according to the condition and breed of the mother.

Young rabbits are totally blind for the first fortnight, and do not begin to move about until that time has elapsed. Not until they are three weeks old do they shift at all for themselves or begin to take an interest in food other than the maternal supply. The weaning should take place when the youngsters are about seven weeks old in winter and a few days sooner in summer—it is the mother's warmth by night that the babies most need. Accustom the youngsters for several days to the food you are going to give them after they are weaned (according to the season of the year), and wean a large litter in two batches, taking the strongest first.

Once they are weaned the whole of the young litter should be kept together in a roomy hutch. The fact that they are together and can gambol and play will help them to get on and they will keep one another warm by night. At about twelve weeks, however, the sexes must be parted; but when the animals are to be fattened for table bucks may run with bucks and does with does.

## THE DISEASES OF RABBITS

**P**ROVIDED the rabbits are kept in airy, healthful quarters, that their surroundings are spotlessly clean, and they are correctly fed, disease should be very rare indeed. Fresh air is, of course, of the first importance, and the hutches should be kept in a shed where there is a reasonable amount of light. Very strong sun is harmful to rabbits and may fade the coats in the case of pelt animals, but it is a great mistake to keep this stock in the dark. Very small hutches and overcrowding of young litters will count against good health. Dampness must always be avoided at all costs.

Diarrhœa is a trouble that comes to

rabbits when they have been given too much greenstuff, or vegetable fare that is damp or frosted, and youngsters are very liable to this complaint. The patient should at once be put on dry food only, with plenty of sweet hay, and the return to green food should be made very gradually as the droppings become normal. As a first-aid remedy a good drink of cold water is to be recommended.

**Ear Troubles** usually come about because the ears of rabbits are neglected and allowed to become in a thoroughly dirty condition. It is advisable with these animals occasionally to dust inside the ears with flowers of sulphur; and one may also wash the interior of the organs with small swabs of cotton wool dipped in warm water and disinfectant. The cotton wool can be attached to a wooden meat skewer, but the greatest care is needed as the ear is very tender and easily harmed. Wax in the ears may be removed with the handle of a wooden mustard spoon if one is very gentle, but the wax should first be softened by syringing with warm water made cloudy with disinfectant soap. When wax is allowed to collect ear canker is very likely to follow.

**Liver Disease** is one of the worst rabbit troubles. It is highly infectious and can be transmitted by parent animals to their offspring. Rabbits with spotted livers are not fit for table and the hutches they have occupied should be most thoroughly disinfected. Perfect cleanliness in the feeding arrangements, never overcrowding, keeping the hutches clean in a sanitary sense, not breeding from unhealthy stock and destroying at once affected animals are ways of *preventing* liver disease. There is no real, permanent cure once a rabbit has got the complaint.

**Swollen Stomach**, known more expressively as "pot belly," is almost always caused by too much wet

greenstuff. Put the animal on dry food immediately and give it opportunities for a good run. A drink of cold water is helpful.

### POULTRY-KEEPING FOR PROFIT

**I**N these difficult times, when so much depends upon individual effort, poultry-keeping assumes a new importance, and we must all realise that in an economic sense the countless millions of eggs which we buy from foreign nations could be produced at home and with very little effort. Moreover, in comparatively small households, it is not going too far to state that every scrap of waste food and all the pieces from the plates and dishes can actually be converted into rich eggs when a few fowls are kept.

As a money-making proposition, poultry should be considered very largely from the point of view of what eggs and table birds one can get for one's own household rather than in terms of what can be sold. A dozen home-laid eggs will not only be fresher and better than a similar quantity from a shop, but one is also saved the cost of purchase. If, in keeping records of one's hobby, both eggs and table birds used at home are taken into account at the current market price, it will be seen at the end of a given period that, under good management, quite a substantial profit has resulted.

### THE BREEDS TO KEEP

**W**HAT are termed "General Purpose" breeds afford us hens which are good layers and dependable mothers, and cockerels which can be fattened up to a useful size for table. Among these breeds we have Rhode Island Reds, almost equally good in town or country; Sussex, splendid layers and first-class table birds; Plymouth Rocks, excellent layers but with yellow skin that to some epicures

counts against them for culinary purposes; Orpingtons, which do best on light, well-drained ground; Wyandottes, always well to the front in laying competitions; and many others.

In a second group we have what are called the "Light Breeds," consisting mainly of birds from the Mediterranean districts, such as Leghorns and Anconas. These birds are pre-eminent as layers of large eggs and in almost all the national egg-laying contests Leghorns are at the head of the list, or at all events among the first three positions. The hens are non-setters, which means that they do not go broody, so having more time for actual laying. As for the cockerels, their flesh is all that can be desired for flavour, but the birds are undeniably small and can never be fattened to any great weight. Anconas are notable as being particularly hardy and will thrive in bleak, exposed positions. On the other hand, Minorcas succeed specially well in warm localities, such as the south-western counties.

The choice of a breed is largely one for personal taste. With a fair-sized garden, however, one can go in for general purpose fowls and have the interest and profit to be derived from breeding chicks from home-produced eggs. As against this, with a very small garden or perhaps a mere "yard" one should go in for the light breeds entirely for egg production.

#### KEEPING FOWLS INTENSIVELY

FANCIERS who have no garden at all can still keep laying birds on what is known as the "Intensive System." Under this system the quarters consist of a combined house and run in which the birds spend the whole of their time. Such a house should be lofty and airy, with a sufficiency of glazed windows for light and ventilators that can be opened and closed according to the prevailing weather, fresh air being a most important feature both by day and night.

The floor of such a house should for preference be of close-fitting boards laid at right angles to and upon heavy joists, and the floor itself is covered with scratching-litter to a depth of from 4 inches to 6 inches. As all the grain food is fed to the birds partly buried in this litter so that they have to scratch to find it, we see the source from which they obtain sufficient exercise to keep them in good health. The actual burying of the grain ration is best done with a short-handled onion hoe.

Litter for an intensive house may consist of a large proportion of dry tree leaves, especially those from oaks; chaffed straw (from any corn chandler); a smaller quantity of broken peat moss litter; the winnowings that come after threshing, and all such material. Too great a proportion of peat moss is apt to make a very dusty litter and one that becomes too heavy to scratch after a time. A little sifted bonfire ash in the litter acts as a deodoriser and is beneficial.

Fanciers usually make up their litter in the autumn and allow it to remain in the intensive house all the winter through, freshening it occasionally with further chaffed straw, which keeps the material light and makes it easy to scratch. *The litter will never smell objectionably so long as it is kept bone dry, which is why a well-fitting board floor is necessary.* It is when the litter is allowed to become damp that the ammonia escapes and gives rise to an unpleasant odour. In the spring the old litter forms a highly-concentrated and very rich manure for the garden.

Intensive houses are sold by all poultry appliance makers, or can be constructed by the average handyman at home. Briefly, the chief points are: A perfectly dry floor; a house that is lofty and airy; a droppings' board beneath the roosting-perch, to facilitate cleaning; an outside nest box so that the eggs can be collected without



entering the house; a platform on which the water fountain can stand above the level of the litter; a small wooden hopper for crushed oyster shell and flint grit; and a basket of galvanised wire to fasten against one of the walls for the reception of loose greenstuff, whole or half cabbages being suspended by strings from the ceiling for the birds to peck at.

Under the intensive system one keeps no male bird at all, and the best results follow when a pen of pullets is made up every autumn, a pullet in a utility sense being a female in her first laying season. Two-year-old hens give only fair results intensively, whilst older birds are of practically no use.

So far as space goes, an intensive house is not overcrowded if every inmate has 3 square feet of floor. Thus a house 6 feet deep  $\times$  9 feet in length = 54 square feet, would accommodate 18 pullets, though 15 would in practice be a more satisfactory number.

### THE "SEMI-INTENSIVE" SYSTEM

A MORE recent development of the intensive system has been to build, in conjunction with an ordinary roosting shed and run, a scratching shed. This shed is used as a day-time shelter in bad weather and the grain food always served therein. One of the chief troubles with hens kept under anything but farmyard conditions is a tendency towards liverishness, but the scratching shed ensures plenty of exercise with the resultant good health.

Though one uses almost entirely Leghorns and other birds of the light breeds for full intensive work, general utility fowls may be kept semi-intensively. Another point is that one does not keep a male bird in an intensive house because the eggs would not be fertile, but this does not apply under the other method.

From the point of view of money-making at home it would pay any fancier over and over again to build a

good scratching shed. An ideal labour-saving plan is to keep fowls semi-intensively and feed them on the dry mash system. Under this system the birds are given the usual mash ingredients but *in a dry state*. Cornchandlers sell dry mash for chicks, for growing chickens, and, of course, for the layers. For the fattening pen, however, soft mash or "crowdy" is always recommended.

Dry mash, so that it may remain in good condition and be safe from rats, is usually placed in a hopper of galvanised iron, which will last a lifetime with reasonable care. There is a lid at the top of the hopper through which the mash is put into the container—sufficient for a fortnight, if need be. At the bottom is a feeding-tray, also with a lid, and the hopper should be hung in such a position that plenty of light falls on to this tray.

The general routine is to give fowls 1 oz. of grain apiece morning and afternoon (or evening during the summer) in the scratching litter and to open the feeding-tray of the dry mash hopper during the day. There is little fear of the fowls over-eating, and many fanciers keep the hopper open right through the day, whilst others only lift the lid of the feeding-tray for a couple of hours, say from 12 noon till 2 p.m. Under the dry mash system the birds need much more water to drink. House scraps, well cooked, are given to them on a plate, though bread crusts can be "crisped" in an oven, broken into pieces as large as walnuts and placed in the hopper. For people who cannot spare much time for their fowls during the day the dry mash system has a great deal to commend it.

### FEEDING FOWLS FOR PROFIT

IN the average small home where a few fowls are kept for profit and there is time to spare to mix a wet mash thoroughly, the house scraps can be put to far greater advantage than



would be the case with dry mash. Dry mash is recommended where a great many birds are kept and labour saving is of the first importance. Wet mash under careful management should bring more eggs at a correspondingly smaller outlay.

The most profitable way of managing crowdy is for the housewife to set aside an old saucepan, porridge-pot or earthenware bowl and to collect in it during the day all the bits left on the plates and dishes, remnants from cooking, tops, tails and parings from fruit and vegetables, bread crusts, drops of milk left over, gravy, soup, bones and so on. This collection of good but otherwise waste foodstuff can be brought to the boil in the evening and left slowly simmering on the embers of the kitchen fire. In the morning it may be quickly brought to the boil again and used as the basis of the soft mash breakfast. It is not advisable, though, to use bacon rind with the mash, whilst potatoes and their peel should not be added in very large quantities for laying birds owing to their starchiness and general indigestibility.

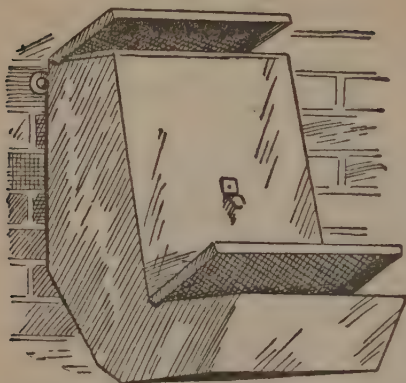
In making soft mash best flaky bran and middlings may be used in large amounts and Sussex ground oats and meat meal to a much smaller extent. The mash should be thoroughly well stirred and mixed to such a consistency that it balls readily in the hand. Sloppy, semi-fluid mash is most wasteful and not the sort of faring fowls like. Never throw the mash down into the mud and droppings of the run, but serve it cleanly in an enamelled bowl or wooden trough. Fish meal may be used as a change from meat meal and a little maize meal included in very cold weather. Barley meal is too stimulating for layers and should be reserved for the fattening pen.

The best routine with fowls is to give during the prevalence of what we call winter time a warm mash breakfast as soon as they are down from the

perches in the morning and before they can stand about and become chilled through and through. At midday fresh, tender greenstuff should be provided. Then about  $1\frac{1}{2}$  hours before roosting time, give the grain ration—best wheat and plump white oats in equal mixture, with a quarter the bulk of cracked or kibbled maize added only in really bitter weather.

During summer time fanciers should give grain as the breakfast feed; greenstuff at midday as usual; and a cold mash supper in the evening. Fresh water should always be provided, for eggs contain a very large percentage of water and it is harmful to fowls to drink from dirty puddles. On really cold winter mornings start the day with tepid water. Water that has been frozen during the night and thawed in the morning is bad for fowls, especially for laying hens. The birds should always have a supply of crushed oyster shell and flint grit, and this is best provided in a small wooden hopper, obtainable for about 1s. 6d. from all shops where poultry appliances are sold. Though fowls depend mainly upon ground oats in the mash and whole oats in the grain for the calcium or lime of which egg-shells are formed, they obtain a certain amount of this material from oyster shell, and all forms of grit in the crop are used for grinding up and masticating food. To fowls, indeed, grit takes the place of teeth.

One of the worst mistakes any poultry fancier could make would be to over-feed his birds. There is nothing that puts hens off laying more than masses of internal fat and actual liver disease. When fowls are kept in the ordinary common-place way they should have as much soft mash as they will readily clear up in slightly less than a  $\frac{1}{2}$  of an hour; and if food is left lying about 20 mins. after feeding, one is giving too much and the allowance should be reduced. With grain keep on throwing down corn as long as the



A Dry Mash Hopper for Poultry. It should be hung where ample light falls on the feeding-tray.

birds pick it up eagerly. Directly their appetite seems appeased, stop giving more.

In an intensive house or scratching shed give 1 oz. of grain per bird morning and evening for the scratching exercise it affords. Warm mash may then be given about 11 a.m. in winter and in the afternoon—at "tea-time"—during the summer.

When there is a shortage of greenstuff through bad weather conditions turn to clover meal as a substitute. This meal is a product of clover hay and is sold by all corn-chandlers. One should half fill a jug or bowl overnight with the meal, covering it with boiling water and putting a plate over the receptacle to keep in the steam. In the morning add the steeped meal to the mash. Not only does clover meal take the place of greenstuff in emergency, but it also improves the flavour of the eggs. Alfalfa meal may be used in the same way.

### THE HOUSING OF POULTRY

**I**N all parts of the country there are manufacturers of poultry appliances, and roosting-sheds are not so very expensive if one only considers the

number of years they last with reasonable care. Such sheds should be creosoted every autumn when the woodwork is dry and lime-washed in the spring in weather suitable for the quick drying of the wash. Limewash is made by putting a very little unslacked lime into an old pail and adding boiling water. Only a little lime and water in small quantities must be added at a time and the fluid kept well stirred till it is of a creamy consistency. Great care must be taken to protect one's eyes during the stirring process. A little painters' size (melted) and some household salt will help the wash to adhere to the woodwork and not come off on one's clothes, and disinfectant will destroy pests and their eggs. Two coatings of limewash may be given, the second when the first is perfectly dry.

When fowls are kept on a piece of grass or on orchard-land, portable houses are advisable because they are so easily changed to fresh positions. In this way cleaning becomes unnecessary and the turf is equally benefited by the droppings. Some small portable houses are lifted by two people by means of handles, whilst others are drawn along on wheels or sleds. If a piece of grass is divided into pens so that one pen can be rested whilst others are in use the results will be far more satisfactory and the grass remain in much better condition. Birds are far more profitable if kept in comparatively small flocks rather than large, unwieldy ones.

In the case of back gardens, the wise way is to have a permanent roosting-shed in the centre of the sunny side. This shed should be as lofty and airy as possible, with a droppings' board beneath the perch to facilitate cleanliness. At either end should come a run made with posts, rails and wire-netting, and the ideal plan is to use one run and rest the other. The run out of use should be cultivated with some quick-

growing vegetable produce and this will prevent the soil from ever becoming sour. The run in use ought to be turned over with a garden fork at least once a fortnight and have lime dug into it frequently.

### MONEY FROM FOWLS

THE cash return from fowls comes in a variety of ways. First of all, there are the eggs, for which there is a demand almost everywhere. To dispose of large quantities of eggs the best plan is to enter into contracts with hotels, stores in the town or local shopkeepers. For one's own use eggs should be pickled in the spring when plentiful and laid by for use during the dark months. A galvanised or earthenware pan is used for pickling and a solution made from waterglass, as sold by all chemists. There are full directions on the tin for mixing the solution and one has merely to add eggs as they can be spared and see that all the eggs are actually under the fluid. More waterglass must be mixed as needed until the receptacle is full.

Secondly, there is almost everywhere a market for good table birds, and arrangements can be made for a poulterer to take one's superfluous young cockerels in bulk when they have been fattened to a suitable size. In the autumn, dealers known as "higglers" come round buying up live, fat hens, and it is usually more profitable to sell such stock than retain it.

Thirdly, money is to be earned by selling settings of eggs or by offering day-old chicks that have been hatched in an incubator. In the season the poultry press and also local newspapers afford a method of advertising both the settings of eggs and day-old chicks, the last named usually double the price of the former. To obtain fancy prices for settings and for chicks it is necessary to have high-class stock and to "trap-nest" the layers so that one only breeds from carefully selected pullets

and hens of proved egg-laying qualities. A beginner with poultry should join his local Fur and Feather Club so that he can attend the shows and make a start himself by exhibiting in the novices' classes. In this way he can, with plenty of pluck and ambition, work his way up to be a successful exhibitor at the Crystal Palace and other poultry shows of a national character. It is by taking such a road that one can best hope to command a couple of guineas for a setting of eggs and to own championship birds, whether as a profitable hobby or a direct means of livelihood.

The best system of keeping poultry accounts is to start with a slate kept in the larder, or the place to wherever the eggs are taken from the nest. As the eggs are placed in the rack a note should be made on the slate under the day of the week. On Saturday evenings (or at some other convenient regular time) the information from the slate should be transferred to a more permanent record, the entry reading: Week ending so and so, so many eggs at the current market price.

A twopenny diary serves admirably for the purpose. The day by day openings may be used for notes as to when hens are set; reports on broods of chicks; new appliances bought and similar memoranda. In the cash columns at the end, under the respective months, details of eggs laid, table birds or live birds sold and other receipts can be entered. On the opposite side of the account should go particulars of expenses, meal, corn, grit or whatever else is purchased.

The Balance Sheet of all poultry accounts should be made up at regular given periods, say half-yearly, or yearly. The basis of such a statement is the stock in hand at the start and end of the period, and one should open accounts by taking stock—so many hens at so much, so many pullets, so many male birds, and so on. Stock of food in hand should be included and



the various sheds, runs and appliances valued as fairly as is humanly possible. At the close of the period the stock in hand should be re-valued, a conscientious allowance being made for depreciation, maybe as high as 10 per cent. Few hobbies are more profitable than poultry, and well-kept accounts add enormously to the interest of the pastime.

### THE DISEASES OF POULTRY

WHEN fowls are sensibly fed, not overcrowded and kept scrupulously clean there is not much likelihood of disease. Liver troubles come almost entirely from overfeeding; colds and roup from overcrowding and from damp, ill-ventilated homes; and the parasitic complaints from sheer dirt and neglect. Too much care cannot be taken in the regular cleansing of the houses and digging over of the runs, and the droppings and sweepings should be stored in a perfectly dry state in an old apple barrel in a shed, with an occasional layer of lime or sifted ashes. When the barrel has been filled its contents should be distributed evenly over a vacant part of the garden and then quickly dug in, before the valuable ammonia can escape.

**Common Colds.** When a fowl sneezes constantly and has a running from the eyes and nostrils a common cold may be diagnosed. Such a trouble is very easily cured. If neglected, however, it may spread to other birds and then turn first to roup and maybe afterwards to even more serious troubles. The wise plan is at once to isolate any birds with colds, and it is prudence now and again after dark to go to the fowls' house and listen carefully. If any of the birds are wheezing, snuffling or breathing badly, they should be promptly treated for colds.

The danger of all poultry colds is that the discharge from the nostrils should harden. When this occurs inflammation is almost bound to

follow and it may well set up the nasty, cheesy growths in the mouth and throat, which denote roup in a serious form. When a bird with a cold has been isolated, therefore, it should have its face, nostrils and round the eyes washed twice a day with swabs of cotton wool dipped in warm water and disinfectant. The parts should be dried well after and the "patient" may have roup powder or roup pills according to the directions on the package. In the isolation coop fowls with colds should be generously fed and have the pick of fresh, tender greenstuff and meaty tit-bits from the house.

**Liver Disease** is almost always caused by overfeeding and lack of exercise. Old, fat hens are particularly prone to the complaint and birds inclined to squat and mope about in corners should be promptly treated. A comb that has gone almost purple is a sure sign of the disorder and abnormal droppings are also indicative of the trouble.

The remedy is to cut down the allowance of ordinary food, to give extra greenstuff, and to provide exercise, that afforded by scratching litter being of the finest form. As a medicine there is nothing better than the old-fashioned Epsom salts, dissolved in a cupful of boiling water so that the solution can be added to and stirred in with the mash. For adult birds 1 teaspoonful of Epsom salts is a dose for 4 or 5 fowls, but it should not be given more than once a week.

A hen is Cropbound when she has some obstruction in the crop and the passage of food down the main canal is stopped. A bone, piece of stone, wire or anything of that kind will cause the trouble, and fowls should never be given chickens' or rabbits' bones to peck over because they splinter so readily.

The best remedy for crop-binding is to administer a teaspoonful of warmed, tasteless castor oil. A few minutes



afterwards, when it has begun to soften the hard matter, one can work about the crop with one's fingers and in this way very often free the entrance to the gullet, when the trouble passes easily. In those instances where this treatment is not effectual an experienced fancier will clip away feathers with a pair of scissors so that the skin of the crop is exposed. A slit is then made in the skin, maybe with the blade of a safety-razor, and the crop first cleared with a small spoon and afterwards swabbed out with warm water and disinfectant. The incision may next be sewn up with fine silk and have a little boracic ointment applied. This minor operation, when skilfully performed, does not appear to be painful to the bird and relief quickly follows.

What is often taken for Rheumatism is nothing more than Leg Weakness, brought about by sheer physical disability. Only when terribly exposed to cold and damp do fowls ever get rheumatism, and the remedy is to improve the conditions under which they live. Leg weakness, however, is very common, more especially among pullets who have laid well under the stress of trying winter weather. The remedy is to give far more oat food, Sussex ground oats in the mash and plump white oats with the grain and to stop all egg-forcing substances and stimulating food for a time. Additional fresh greenstuff ought to be given, and there is an excellent iron poultry tonic known as "Douglas Mixture," which is sold by all chemists with a veterinary department.

Scaley Leg is caused by a minute parasite which burrows under the scales of the skin. Birds in good health should have their legs rubbed every few months with a piece of rag dipped in paraffin oil, whilst the affected ones may have the parts washed once a day with warm water and household disinfectant soap. If the legs are not too tender they may

be scrubbed with a soft nail brush. After drying well a mild sulphur ointment (obtainable from a chemist) may be rubbed in. Normal cases may be cured by these means with about a fortnight's treatment.

### REMEDIES FOR EGG TROUBLES

**E**GG troubles are almost sure to crop up in most poultry runs. Egg-binding, *i.e.*, the condition of wanting to lay an egg but not being able to do so, is caused in the great majority of cases by nothing but over-feeding and lack of exercise, and the sensible remedy is to cut down the rations with a heavy hand, feeding all grain in scratching litter and giving extra green food. As an immediate remedy, administer a teaspoonful of warmed tasteless castor oil, or else hold the hindquarters of the bird in the steam from a basin of hot water—the water not to be *too* hot, of course. Some fanciers by very deft and gentle treatment strip a feather all but the tip and insert the tip, after dipping it in warm sweet oil, in the egg-vent. The danger here is that if by mischance the egg is broken inwardly the death of the bird is almost certain to follow.

For soft-shelled eggs the remedy is to give more oat food, especially Sussex ground oats in the mash, and to provide oyster shell and flint grit in a wooden hopper. In very obstinate cases empty egg-shells may be broken into tiny pieces and the particles mingled with the mash.

Soft-shelled eggs will often bring in train that nasty vice of egg-eating, which is most difficult to cure. Paring down the birds' beaks is sheer useless cruelty. Some fanciers believe in filling empty egg-shells with cayenne, mustard and such stuff, but the writer has never known this plan to be lastingly effective. The one satisfactory method is to have a trick nest, such as any handyman could knock up.

Such a nest would be built of 3-ply wood on a light framework. The floor of the nest would slope to the centre, in which a hole should be cut sufficiently large for an egg to pass through. Immediately beneath the hole should come a kind of shelf of fine-mesh wire netting sloping a little so as to lead the egg gently down to some place from which it might be collected. Thus, as soon as the egg has hardened after being laid, it would disappear out of sight and reach of the hen.

Eggs for household use should be stored in racks consisting of wooden shelves with holes cut in them, the eggs to go small ends downwards. This ensures a circulation of air all round. For setting purposes, eggs should be laid on their sides in an old tureen or some such receptacle. As eggs are easily tainted, they ought never to be stored near onions, shallots or anything of strong flavour, and the nesting material should be scrupulously clean and frequently renewed. The germ from eggs for setting can be destroyed by frost, so that the nests should be cleared every afternoon in hard weather.

Feather Plucking is much more a vice than a disease. It may be caused by (1) dirty, insanitary conditions and overcrowding; (2) the presence of insect parasites; (3) the absence from the diet of lime and flesh food; and (4) sheer want of something to do. The remedy for No. (1) lies in the fancier's own hands. For No. (2) the plumage of the birds, especially round the neck and hindquarters, should be dusted with pyrethrum powder or some other insecticide, the powder being worked well into the feathers. For No. (3) give more oat food. Fowls in close captivity, who miss worms, insects and natural fare, may have this form of food made up to them to some degree with meat meal or fish meal in the mash. For No. (4) feed all grain in scratching litter and suspend the

cabbages by strings from the roof so that the birds may peck at them.

#### BANTAMS FOR THE CHILDREN

AS profitable pets for children, bantams are ideal, and many a successful poultry farmer started in this simple way. The birds themselves are so small and light that they can do but little harm in a garden, except perhaps among the seed-beds, and for a home even a large packing-case would serve if it were turned on its side and supported clear of the ground by bricks at the corners.

At most of the poultry shows, both large and small, there are classes for bantams, and the eggs and chicks from championship birds fetch very large prices, whilst those who take up the fancy seriously and successfully may well be appointed judges at very acceptable fees. Children should certainly be encouraged to visit shows, if only to see the number of varieties of bantam there are and what care is bestowed upon these pretty little birds.

Except perhaps in the depth of winter well-bred bantam hens lay quite well, and it is in the disposal of their eggs that the youngsters can expect profit. A bantam's egg is splendid as a dish for a child or an invalid, and epicures refer to their fine flavour. For all cooking purposes five bantams' eggs will serve the purpose of three hens' eggs.

Bantams may have one mash meal daily, made with well-cooked house scraps, best flaky bran and middlings and a smaller quantity of Sussex ground oats. They require fresh greenstuff daily, and are all the better when they can have plenty of exercise. For grain the "No. 2 Chick Food" is recommended because it consists of small seeds and broken grain suited to the needs of the birds. A supply of oyster shell and flint grit is essential, and fresh drinking water of the first importance. The roosting-place should

be thoroughly well ventilated and sufficiently lofty to provide plenty of fresh air.

An ideal team of bantams consists of three hens and an unrelated male bird, and the best months for hatching are April and May. A setting of eggs up to about fifteen in number would be successfully incubated by an ordinary hen.

### MAKING GEESE PAY

PEOPLE who have the run of a common or some such place may keep stock geese most profitably and the birds will find the bulk of their own living, except in the hardest weather, needing chiefly one good mash meal a day to bring them safely home in the evening. Another plan is to buy goslings towards the end of June, when the grass has been cut for hay-making, and to run them in an orchard or meadow. There is an old saying in some parts of the country that three geese will eat as much grass as one cow, and the birds are most useful for keeping down herbage in these days when so few people have ponies or donkeys to graze. "Green geese," as these growing goslings are called, can be made to pay their way very well because they want so little artificial food provided.

Michaelmas and Christmas are the best times to sell geese for table, and the birds require about a fortnight or rather longer of intensive fattening. At this stage they should be given mashes made from cooked house scraps, potatoes, best bran, barley meal and such substances, and flesh food in some form or other is absolutely essential. Meat meal, fish meal, and meat and biscuit meal are all good; and some fanciers buy lights and other offal meat from the butcher, boiling it thoroughly and then mincing it finely to put in the mash. Pieces of fat meat may also be "rendered" down in an old tin on a slow fire, and the resulting

fat when cold mingled with the mash. Mash for ducks and geese should always have poultry sand freely mixed with it for digestive purposes.

During the fattening process geese make the best progress with very little exercise, and many fanciers keep them in a shed that is partially dark, only letting them out at meal times. As a general rule, the birds have no swimming water, but as much water to drink as they will take, one feed daily of fresh greenstuff and a mash meal morning and evening.

### WHEN TURKEYS ARE PROFITABLE

OUR most massive turkey is the Mammoth Bronze, but the smaller White Austrian is greatly esteemed for the flavour of its flesh. Turkeys are most certainly not suitable stock for everybody, and the birds do best on light, well-drained land, often failing when kept on heavy clay. They are creatures who like plenty of space and get along particularly well when they can roam in stubble fields after corn harvest, picking up a large proportion of their own living. On many a farm the birds roost in the trees.

Turkeys may be hatched out by ordinary hens, and April and May are the two most favourable months for the chicks or "poult" to arrive. At first they are decidedly delicate and must be most carefully fed on the rule of "little and often," being given plenty of specially chosen greenstuff cut up very small. They must also be protected from strong sun and from rain, and it is most harmful to them to run in long, damp grass.

Christmas is the time when turkeys command the highest price, and at least three weeks is required for their final fattening. Like geese, they are often kept in a large dark barn at this stage and only liberated to take their meals, which consist entirely of mash and green food. The mash must con-



tain meat meal, fish meal or flesh fare in some form or other, and the birds themselves are plumper and of better flavour if the mash can be mixed with skimmed milk.

### EGG DUCKS AND TABLE DUCKS

**T**O many people a duck is just a duck, but there is really a very marked difference between the types of birds kept for table purposes and those reared expressly for egg production. The most popular table duck is the Aylesbury, long-bodied, low to the ground, and a bird that waddles rather than walks. In the laying group we have Indian Runners and breeds springing from them, and these ducks stand almost erect, after the manner of penguins, and in shape are not unlike the old-fashioned soda-water bottle. In character the two classes are totally different, though each is capable of yielding substantial profit.

As the subject of a money-making hobby it is to be doubted if it would pay the average fancier to keep Aylesbury ducks all the year round, unless he should happen to have an exceptional position. The wise way in most instances would be to buy settings of eggs in the spring and use ordinary hens for bringing out the ducklings. A roomy hen will set upon nine Aylesbury eggs, and the period of incubation is twenty-eight days.

Table ducklings only pay when they can be got ready for killing in the shortest time, and it is possible by means of intensive feeding to get Aylesburies ready at twelve weeks. The baby ducklings are much more hardy and self-reliant than chicks and may be taken from the mother hen when four weeks old, except in bitterly cold weather. In their second month they may have a fair amount of run, preferably on grass, but no swimming water. In the third month they should have far less exercise and be most intensively fed.

Only soft mash and greenstuff should be given to ducklings kept for table and each mash must have poultry sand mixed with it. Even in the very earliest stages, during the first few days, ducklings should have their food on a clean board dusted over with sand. Up to eight weeks the mash may consist of middlings, Sussex ground oats, a little best flaky bran and such ingredients, but a stronger feed must be given during the fattening stage, and flesh food is imperative. Well-cooked potatoes, barley meal and a small quantity of maize meal are all fattening. As for flesh, it may be given in the form of meat meal, fish meal or the special meat and biscuit meal as sold by corn-chandlers for the purpose. In their last three weeks the birds may have three good mash feeds daily, but all the mash for the day may be mixed at one time, and it is none the worse if it should begin slightly to ferment.

When the time comes for killing ducks (and precisely the same rule applies to all poultry, as well as to rabbits) the birds should be fasted for at least twelve hours, though drinking water may be given as usual during this period. The object of fasting is of course naturally to empty the crop and intestines so that the subsequent preparation becomes a more cleanly job, besides ensuring that the flesh is of better colour and likely to keep wholesome longer.

### A WONDERFUL EGG MACHINE

**F**EW people realise that the Runner Duck and its near relations are the most wonderful egg machines it is possible to keep. A duck of good strain will produce far more eggs in a given period than any hen. Ducks have been known to yield 300 eggs in a year, but one is doing remarkably well if one averages 150 eggs apiece from hens during twelve months.

Ducks' eggs are rather larger than those of hens, and are delicious for



frying and all culinary purposes, five ducks' eggs going at least as far as seven from the other birds.

It is a great mistake, except under spacious farmyard conditions, to attempt to run ducks and hens together. The webbed feet of the former birds tread in the droppings, and puddle the soil to such a degree that it becomes unhealthy to the fowls. The ideal situation for egg ducks is a grass range, with swimming water, and the birds will be found to be of a roving disposition and to drop their eggs wherever they may happen to be. As, however, the birds invariably lay before about 10 a.m., if they are going to produce an egg at all that day, most fanciers keep their ducks shut up until that hour has passed.

Though egg ducks are of course aquatic creatures, they simply cannot stand damp quarters by night and should always be housed on a wooden floor littered over with straw. This straw ought to be well shaken out in the morning with a garden fork so that it may dry, and cleanliness is of great importance. A large packing-case would suffice as a home for ducks, and their roosting-place need not be very high so long as it is airy and well ventilated.

To encourage them to lay well ducklings must have a considerable proportion of flesh food in their mash, but it would be a mistake to make the birds in the least fat. A mash meal morning and evening would suffice them, and if they are on grass they can pick up their own greenstuff and a good deal of natural food besides. The birds are wonderfully healthy and hardy, and are only prone to disease when kept under insanitary conditions and overcrowded.

In the autumn one must be particularly careful to prevent egg ducks from eating acorns, of which they seem very fond. The effect of acorns is invariably to turn the yolks of the eggs jet black

in colour, and people, such as those who purchase the eggs, are apt to consider that the birds are in a thoroughly poisonous and unhealthy state. This kind of thing is inclined to make ducks' eggs unpopular simply through misunderstanding, but the explanation is a perfectly simple one.

Egg ducks are best hatched in April or May, and the average hen will cover eleven of the eggs. The birds should start to lay in the early autumn and keep on right through the winter if well looked after. Aylesbury ducks as a rule only lay well during the breeding season and frequently do not start before February.

### THE DOMESTICATED LIVESTOCK

ALL sorts and conditions of domestic livestock may be kept for pleasure and profit, and there is a demand in most districts either for the progeny or the products. Kittens and puppies of quality will usually command a good price, and there is seldom any trouble in disposing of canaries and other cage birds bred at home. Often one can find a family in whose home circle goats' milk is appreciated for its richness, and bee-keepers can invariably sell all the honey they obtain.

### HOW TO BREED CANARIES

FROM the point of view of the woman at home, partial invalids, pensioners and others with a good deal of time to spare, the breeding of canaries offers a most profitable hobby. Here again it pays one most to buy really good stock to begin with, and the best time to buy is the late autumn, when the new season's birds have just come on the market. The male bird, for his influence on the progeny, is quite as important as the female, and one should buy the finest one can afford.

Colour is not of any real importance when buying canaries, and one should look out for birds that are very quick

and alert, with clear eyes, smooth plumage, and legs and feet that are quite delicate and clean-skinned. Probably birds of bright yellow hue command the best prices, and you should judge a male bird mainly by his song. The young birds being very imitative, fanciers will often put the cages of home-reared males one at a time in the same room as the father bird so that he may give them a lesson in singing; and it is quite a common thing for hobbyists to keep what amounts to a real "schoolmaster" canary to instruct the youngsters.

A breeding-cage for canaries should be oblong in shape and some 24 inches in length, or even longer. The best routine is to keep male and female not only in separate cages, but also in different apartments right through the winter and then to put them together in the breeding-cage towards the end of March, according to the prevailing weather.

One can purchase the specially-made nests, as well as suitable nesting material, at most animal shops. The material is scattered about in a convenient corner so that the little birds can do most of their own building. The period of incubation with canaries is fourteen days and five eggs usually form a "clutch." At the commencement of the setting period feed the birds—cock and hen are left together, of course, until the chicks are rather more than a month old—in the usual way. About three days before hatching-time, however, start giving the parents ordinary hard-boiled egg chopped up very finely and mingled with small crumbs from stale bread. It is with this particular fare that the mother and father will feed their offspring.

No particular attention should be necessary at the time of hatching, and another fortnight, or probably three weeks, will elapse before the "babies" are able to depart from the nest; and, during all this time, the food recom-

mended above should be given. As to when to separate the youngsters from the parents, one must wait until the little birds can fend for themselves and take small seeds. Once the offspring has been established in a roomy cage the parents can be parted as they were before, and it would not be wise to allow them to go on breeding continuously. The separation need not, however, be of long duration, and one may arrange for three families to be hatched and reared in the course of the late spring and summer.

As the birds' blood is apt to become disordered during the setting period, it is necessary to provide a little fresh greenstuff every day. Young dandelion leaves, tender lettuce, groundsel and watercress are all good. In a sheltered, sunny position canaries may be established in an out-door bird-room or aviary, and the youngsters get along splendidly in such circumstances, apart from being more easily kept clean and looked after.

#### ABOUT THE BUDGERIGARS

THESE pretty little "Love Birds," which we so often see in charge of gipsy-clad fortune-tellers, are becoming increasingly popular and make most interesting pets, doing specially well in an aviary. There is quite a demand for them in most districts, and they breed very freely during the late spring and early summer. When kept to breed for profit, a start should be made about Easter with an unrelated pair, and one should possess quite a flock of the birds by August. The price varies in different parts of the country, but dealers usually ask from 10s. 6d. to 12s. 6d. a pair, these small members of the parakeet or parrot family being invariably kept in twos.

The little "budgies," as fanciers get affectionately to call them, live almost entirely on seeds, together with a daily ration of greenstuff when readily obtainable. Some hobbyists, indeed, sow

## Pigeons

canary seed in flower-pots filled with sandy soil to provide this green-faring.

### BECOMING A PIGEON FANCIER

**I**n the pigeon world there are literally dozens of different breeds, some of them kept for their gay colouring, others as "homers" for the interesting sport of taking them for flights, and some almost for garden decoration, for what looks nicer on a well-kept lawn than fantails, with a pretty cote fastened to a convenient wall? For housing most varieties of pigeon, however, a lofty roomy shed is recommended, the floor being most efficiently drained and covered with a layer of sandy shingle.

From the point of view of profit, one is most likely to raise youngsters of good strain with the idea of disposing of them alive, but there is a demand in certain districts for plump young pigeons—"squabs" they are called—for table purposes, and many a fancier sells his superfluous birds to poulterers for this purpose.

With pigeons the great essential is to keep their quarters scrupulously clean, with plenty of sand on the floor; to provide them with pure drinking water in a fountain in which they cannot tread; and to give them bath water in a special receptacle every day in summer and on suitably mild days in the winter. Some birds roost on the floor of their cote, but others need special roosting brackets or perches according to the particular breed.

Pigeons are usually fed twice a day, morning and evening, and their food consists entirely of seed and grain mixtures, such as corn-chandlers sell. The ingredients of the mixture vary according to the time of year, and there is a special mixture for the breeding season. As with fowls, overfeeding is one of the things most to avoid, and one must remember that appetites are apt to vary with the weather, so that the rule one can most safely follow is

## HOME MONEY MAKING



Pigeon Cote for Five Pairs of Birds.

to go on giving corn only so long as the birds pick it up eagerly and hungrily. In other words, no particular allowance can be laid down.

As with all livestock, one should never mate related male and female. When the breeding season starts—usually about mid-March—one should select a pair and put up the birds in a large wooden box with a temporary front of wire netting, to keep them together until they have properly paired off. It will soon be seen from the antics of the male bird when mating is assured, and one should then place in the box a pigeon's nesting pan, which can be bought from most corn-chandlers or from china shops. A little perfectly clean sawdust is placed at the bottom of the pan, and a small quantity of straw cut into short lengths littered about the floor. If too much straw is given the nest will not be satisfactory.

Pigeons only lay two eggs to form a "clutch." If an egg is laid one afternoon, the second is almost sure to follow within 24 hours. The period of incubation is eighteen days, and the parents set upon the nest in turn.

When the squabs arrive they are fed at first upon a curious pap-like fluid which their parents bring up from their crops—a fluid which gives rise to the term "pigeons' milk." As they pass this stage the mother and father give



them more and more seed food and less of the pap, until eventually, generally at about 4 weeks, the youngsters are able to look after themselves. Throughout this nursing period the material at the bottom of the nest should be renewed every few days.

Almost before one brood is ready to dispense with parental care, cock and hen will want to start another nest, but it would not be advisable to allow a pair to nest more than three or four times in one breeding season.

Every fancier who goes in for pigeons for profit should make a point of attending the shows held in his vicinity. The shows usually take place during the winter months, and one can learn more about one's hobby from them than in any other way.

### GOATS FOR THEIR MILK

**O**WING to the fact that it is singularly rich and very easily digested, goats' milk is particularly good for children of delicate constitution and also for invalids. Further, it can be used in the home for any purpose for which cows' milk would be employed, and is useful in all kinds of cooking. With the aid of a small and quite inexpensive churn, butter may be made, and cheese produced from goats' milk is most appetising and wholesome.

People with a little place in the country where some sort of rough pasture is available for grazing, can actually produce for the domestic supply milk of superior quality to the dairyman's and much more cheaply. There is opportunity here for taking up a most profitable hobby and one that is full of interest. One can, moreover, turn the herbage at the verge of a lane; green weeds from the garden; hedge clippings and grassy rubbish to really good account by this means.

A well-bred nanny goat when kept under favourable conditions is one of the cleanest of all domestic animals,

and no creature responds more to kindly treatment. If there is any aroma at all with this family it comes with the billies, especially when they are up in years, but the majority of fanciers will prefer to send their nannies away to a male at mating-time rather than keep one of these animals.

The "Toggenburg" is the real Jersey cow of all the milking goats, and kids of good strain will always fetch a reasonable price, so that the possibilities of breeding from this stock should not be overlooked. With goats of poor strain, however, it hardly pays to rear the kids, because they take almost all the mother's milk; but the flesh of a kid at table is very delicate, and one would scarcely know it from prime-fed veal. The Anglo-Toggenburg, a cross between the English and Swiss goats, is very hardy and much to be recommended; and the cross Anglo-Nubian, with lopped ears, is most profitable. Taken all round, cross-bred goats are rather more hardy than thoroughbreds.

Though one does not expect the best results until a nanny has kidded a second time, a mature goat ought to yield at the very least 2 quarts of milk a day, and many of the animals give a much higher quantity than this. The milking is done twice a day at strictly regular times, more milk being drawn off in the morning as a rule than in the afternoon. Everything about the business of milking should be scrupulously clean—the milker's hands, the polished pail with its graduated scale in pints, the dairy to which the milk is taken to cool, and so on. In most cases the nanny will be taught to stand on a box or wooden platform at milking-time so that her teats can be reached with ease. It is most important to strip the udder thoroughly at every milking. If the teats should become sore, wash them well with warm water and weak disinfectant, drying afterwards and applying a little borated vaseline.

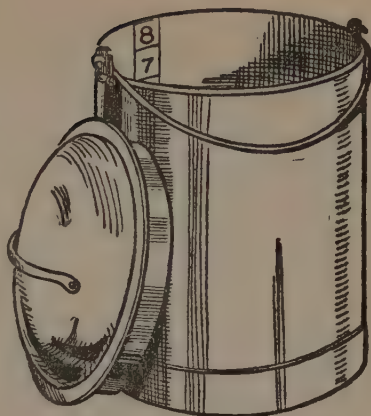


## CARE OF GOATS

TO keep these milch animals successfully one must have a proper goat stable, or at all events a shed that can be adapted to their needs. Such a stable should be thoroughly well ventilated, and ought, if at all possible, to have a drain down to which the floor can fall at a gentle slope. In one corner place the pail of drinking water, and have a rack made of slats of wood into which hay can be placed in such a manner that the animals can pull down wisps easily. The door is better if made in two halves with a double pair of hinges, so that the upper portion can be left open on a mild day. Straw is the best bedding, though the rough straw from packing cases would serve the purpose admirably. The bedding should be shaken out every morning with a stable fork, and the droppings taken away, the straw being piled in a heap to dry. If a lump of rock-salt is kept near the drinking pail, it will be to the advantage of the nannies.

From about the middle of October until Easter, or even a little later, goats must be kept in their stable all the while, though one may take them out for exercise during a sunny spell. From Easter till October the creatures may be put to spend the whole of the day out of doors, and the usual plan is to tether them, moving them to fresh ground every morning. In some cases fanciers provide small shelter boxes in which their goats may go to rest or to avoid bad weather, driving rain, especially if it be cold rain, being very bad for them. On hot, sunny days, too, the creatures are glad of shelter.

The tackle necessary for tethering consists of a tethering chain and tethering pin, both of which any blacksmith will supply. The chain should be at least 10 feet in length and have a large, strong ring at one end, through which the pin is driven by means of a heavy hammer provided for the purpose. The other end of the chain is



Goat Milking Pail with Graduated Scale.

attached by a swivel and snap to a D-shaped metal ring in the leather collar which the goat wears. Goats should always be tethered out of reach of young fruit trees, or they will gnaw the bark with disastrous results.

It is true that in the summer and on favourable ground a goat will pick up most of its own living in green bulk food, but to obtain a constant supply of milk some form of dry concentrated fare must be provided. An evening feed of crushed oats mixed with a little chaff, so that the food has to be eaten more slowly, gives satisfactory results, but change of diet is helpful and most of the meals may be used, as well as cattle cake in small quantities. Young, vigorous goats will assimilate whole grain, but all forms of dry food should be given in a perfectly clean enamelled bowl, a metal pail, or else a wooden trough, cleanliness being of the first importance. Roots are most valuable as a milk-producing food, but should never be thrown down in the straw, peat moss or whatever litter is used on the floor. The roots, whether carrots, parsnips, mangolds, swedes, or what not, should be well washed, cut up into small pieces about the size of dominoes

and then fed in bowl or trough. Many goat-keepers mingle meals and roots or corn and roots.

During the winter months hay is an essential item of diet for goats. As already mentioned, it should be fed through a proper rack, and it is to be recommended as a feed for the late evening. Sweet meadow hay or the harder clover hay may be given, and it is an economical plan to cut rough grass and dry it during the summer to store away for winter use. As spring comes round, accustom goats very gradually to outdoor conditions, or the sudden eating of an unusual amount of greenstuff may have a most harmful effect. The bitter leaves of privet and the more leathery foliage of ivy, laurels and the other evergreens are poisonous to goats, but they can have the parings from a hedge of hawthorn and all the dandelions and sow-thistles you can get for them. Strangely enough, the rough herbage of the wayside seems to bring better results than, say, lawn grass or other fine pasture. The animals need a daily grooming to keep their coats in order.

### CAVIES FOR THE CHILDREN

**B**ECAUSE they are so clean and gentle, and have no method of defence that could do one any harm, guinea-pigs or cavies make ideal pets for children, and indulgent parents, uncles and aunts are always prepared to buy them as gifts. Fanciers with young stock to sell often advertise in local newspapers, and I have heard of one most enterprising man who used to exhibit his wares in the neighbourhood of a large elementary school just when the pupils were coming out. Few boys, or girls either, can resist guinea-pigs, whether of the short-haired Abyssinian, the Peruvian, the Chocolate and White, the kind with hair growing in whorls, or any other sort. To see these creatures at their best, and realise what a number of varieties

there are, one should visit an exhibition arranged by one of the Fur and Feather Clubs.

Cavies may be kept in a shed or any such place where they can have the exercise afforded by small runs attached to their sleeping quarters. As they cannot climb, the runs need not be roofed, and it is sufficient if the sides and end are about 15 inches in height. Again, one may keep guinea-pigs in ordinary hutches, much as one might construct them for rabbits, though the roomier the hutch the better. With adult rabbits each of the creatures has its own abode, but a number of cavies will live together perfectly happily unless one tries to introduce strangers among them. In such circumstances even the peaceful little sows will resent the newcomers. Two boars in one small colony are very much inclined to quarrel, and it is safer to keep one boar and four or five sows together.

Sow cavies go with young about ten weeks, and the "babies" are totally different from infant rabbits in the sense that they are much more precocious and self-reliant. They are born with hair and teeth, and are running about nibbling at the normal adult food in a very short time. When three weeks old the youngsters may be weaned, but it is advisable to put the young sows by themselves for a time, or they will mate before it is good for them to do so. As a general rule, three, four or five form a litter.

Guinea-pigs are most inexpensive to keep, and will eat almost any kind of fresh greenstuff except the foliage of evergreen plants, such as privet and ivy. For the sake of cleanliness, their cabbage leaves should be washed, but damp green-food does not kill them as it would do rabbits. At the same time, such fare should always be partially dried. On the other hand, rabbits will thrive on cooked potatoes and potato peelings, but such food is almost a poison to cavies. A  $\frac{1}{4}$  lb. of best flaky

bran, and half as much good sharps, makes an excellent dry feed for covies, and they are partial to hay, carrots and parsnips when cut into small sections, pieces of apple, crusts of stale bread, whole oats, and so on. Food should be served in the most cleanly way and no stale stuff left about at evening. Two feeds daily at regular hours are ample for these creatures, and they require water to drink. As a stand-by when other food is scarce, one may always give bread and milk.

### THE BREEDING OF CATS

**N**EXT to dogs, cats are probably the oldest of our domesticated animals. In past ages they have been worshipped as sacred creatures, and there are few homes where pussy is not a welcome inmate.

From the point of view of profit, the fancier must rear kittens of popular breeds, and there is usually little difficulty in finding purchasers. One guinea is quite a reasonable price for a kitten of only moderate parentage, and those of long pedigree may fetch three guineas apiece, or even more. Blue and Chinchilla Persians; the strange-looking Siamese; Abyssinians and some of the fancy Tabbies are the most popular breeds at the moment. To see cats at their very best, however, one should attend the shows. It is only by following this plan, and by becoming a member of one of the societies, that one can be so absorbed into the fancy as to make it a profitable spare-time occupation.

Experienced cat-fanciers have special "catteries" in which the "queens" or breeding females have to be kept safe from the attentions of the common, prowling felines. At mating-time the queens are probably sent away to a pedigree tom, and much the same routine is followed as would be the case with prize dogs. From the point of view of a woman with the time to spare, the breeding of pure-bred cats

is a hobby that has a great many attractions, and one that ought to bring in a good deal of profit when once a name and reputation had been won.

### WHEN BECOMING A DOG-FANCIER

**S**OME people are drawn irresistibly towards one form of pet, and some towards another, and why one man is attracted to cage birds and another to rabbits is something which no one could possibly explain. In the case of the enormous family of dogs there is the same curious distinction, and lovers are found for tiny lapdogs just as they are for massive St. Bernards. The officials of the Kennel Club actually recognise upwards of eighty separate breeds of dog, and there is probably no race of pets with a wider range of choice.

As we are considering the matter from the point of view of profitable hobbies, it may be said that there are many ways in which money may be earned from dogs. Primarily, of course, there is the breeding of the animals, and the fancier would pick upon a particular breed that happened to be fashionable and for the pups of which there was a demand in his own district, the pets of Society not being those of the artisan class. The showing of the animals and the obtaining of fees at stud for the services of pedigree males is another source of revenue; and one may on suitable premises board dogs whilst their owners are away, rear and train puppies, school sporting dogs, and so on. To a truly "doggie" person there are indeed many outlets for money-making propensities.

The hobbyist who would make a business of dogs should, if possible, become a member of the particular club devoted to the interests of the breed which he most favours. In this way he will not only be deriving benefit himself, but also contributing to support the welfare of the breed as a whole. If breeding is his object he must attend





A good type of Kennel, fitted with a Movable Outside Bench

the shows and become conversant with the points that judges consider on the bench. It is no more trouble to rear a litter of thoroughbreds than one of mongrels, and there is every scope and opportunity for the fancier to make constant progress towards the top of the tree.

Good-class puppies are often sold through advertisements in the local newspapers, or through the medium of weekly periodicals devoted to the interests of doggy people, and there is usually no difficulty in finding a purchaser for the right sort of animal. At the present time, among lapdogs, the Pekingese is perhaps the most fashionable and popular; with larger dogs, Scotties, Airedales and Sealyhams are in great demand; and, in the largest animals, Alsatians probably are the most fashionable.

Efficient sanitary housing; regular exercise for all breeds; simple food, with a proportion of hard food to keep the teeth in order; and prompt, skilled attention in the case of serious illness, are the points a dog-fancier has most to consider. Kennels should be dry and draught-proof, and the animals themselves kept absolutely free from parasites. Regular grooming is of the utmost importance if the dogs are to have an Air bill of health; and prompt

measures must always be taken when worms are suspected.

If taken up seriously and followed with the utmost enthusiasm, there is little doubt but what dog-keeping can be made highly profitable, but there are very few successful fanciers who did not encounter disappointments in their start. Many indeed have failed with one or more breeds before finding the particular variety that brought them some fame if not much fortune.

### FANCY MICE AND RATS

AT many Fur and Feather Shows there are classes for fancy mice and rats, and these little pets are very popular among both girls and boys. Progeny from prize-winners at some of the almost national shows fetches a very substantial price, but one can earn many a shilling by selling youngsters from parents of far more lowly degree than this. Sixpence may be paid for an ordinary white mouse, but a guinea would not be too much for a prize specimen.

White mice, blacks, chocolates, Dutch-marked and black and tan form only a few of the many varieties of these pets. They can be kept in pairs in almost any kind of box or hutch, and fanciers often construct elaborate homes with panels of glass through which the amusing antics of the inmates can be watched. Cleanliness is of the utmost importance, and the floor of the cage should be covered with sawdust, this covering to be frequently renewed. All particles of stale food should be cleared away at the end of each day, and absolute dryness is essential.

Never attempt to keep a single mouse, or it will be unhappy. In one cage there may be a pair or one buck and two or three does. A couple of bucks in a hutch together would almost certainly prove antagonistic.



From the time of mating till youngsters arrive about three weeks elapses—twenty days, according to most fanciers—and there are usually five youngsters in a litter. In the course of a year a single female may have five distinct litters, and she should be provided with hay for nest-making a few days before the “babies” are expected. The youngsters are weaned when about a month old, and the sexes ought then to be accommodated apart.

It is usual to feed white or fancy mice twice daily at regular hours, and the pets should not be kept where the sun shines full upon them. The diet ought to be as varied as possible, according to the season of the year, and among the items to be recommended are: Bread and milk, crusts of stale bread, mixed small seeds, crushed oats, little pieces of apple and carrot, and lettuce leaves or other tender foliage.

Dormice are denizens of the woods and hedgerows and are totally different from fancy mice. Their food is mainly nuts, beech-mast and such stuff; though they by no means disdain bread and milk. In a natural way these creatures hibernate during the winter and may often be found in a fat and drowsy state towards the end of the summer. The small cages with a part that revolves after the manner of a treadmill are cordially disliked by all who have real kindness to animals at heart, and dormice are far happier in a roomy box with a front of small-mesh wire netting. Inside the box should be firmly fixed a piece of rough tree-wood over which the occupants can play, whilst a nest lined with cotton-wool and dry moss should be placed in a high corner within easy reach of the mice. Squirrels may be kept on similar lines, except that it seems cruel to imprison them, or to make money by trapping the young ones and rearing them for ultimate sale. Indeed, in the sense of money-making at home, both dormice and squirrels are best left alone.

Fancy Rats may be bred in many varieties. Some are white with pink eyes, and others are black, whilst a lesser-known kind is fawn in hue. There is some demand for young tame rats among fanciers and the creatures are invariably on offer at the animal shops.

It goes without saying that rats must be kept scrupulously clean, with plenty of sawdust on the floor of the box or hutch in which they are housed. Inside the main box should be a smaller one, to form a nest or sleeping compartment. The board along the front of the hutch below the wire netting, to keep the litter from being scattered about untidily, may be covered with a strip of zinc to prevent the inmates from gnawing through it. Rats breed before they are six months old and the female goes with young four weeks. The animals are best kept in pairs and youngsters are weaned at about five or six weeks, according to the time of year.

If rats are given meat food in any appreciable quantity they are prone to skin disease, and the best items of diet are oats, stale bread crusts, pieces of carrot and apple, rice pudding, dandelions and lettuce, and mixed bird seed. Unless the creatures are having plenty of fresh greenstuff they will need water to drink. Never leave any stale food about the hutch and feed twice daily, with regularity.

The best way to start rat-keeping for profit is to visit a show and pay a reasonable price for a really good stock buck and three does, running the male in turn with the females. Two bucks will not usually live together in harmony, but the does are more amiable except when they have young.

### SELLING SILKWORMS' EGGS

SCARCELY a child at some time or other fails to go through the silkworm stage, and there is usually a demand for this curious form of live-

stock in April. The eggs sell in most districts at about 3d. for fifty and the worms commence to hatch soon after Easter, when they must be fed on fresh tender lettuce leaves until mulberry leaves open in May, the mulberry being among the last trees to unfold its foliage, and the first to cast its leaves.

The cycle of events in the life of a silkworm starts at the egg stage and is followed by the arrival of the caterpillar. The caterpillars have voracious appetites, and, when they have reached their full size and food no longer interests them, they spin their cocoons. Later still they forsake these cocoons in the form of a chrysalis and shortly afterwards turn into moths—from which the eggs come to start the process all over again.

Children learn how to wind the silk from the cocoon and special winders are sold at many of the natural history shops and also by some toy dealers.

It is in the selling of the eggs that the hobbyist is most likely to turn these creatures to good account.

### MAKING THE GARDEN PAY

IT is not necessary actually to sell produce to make a garden pay, and the more foodstuff we can all wrest from our plots of land for home consumption the better will the economic position of the nation become. At the close of the Great War there were approximately one million allotments under the most intensive cultivation, and they contributed in no small measure towards the feeding of our hard-pressed population.

There are far fewer allotments now, and the truth is sadly apparent in the statement that an enormous quantity of fruit and vegetables is imported from other countries that could be grown at home. All that is necessary is the will to perform what is extraordinarily healthful work in God's good

fresh air, maybe at the expense of pastimes and amusements that are not always healthful physically or uplifting mentally. What was done in the driving emergency of the war can most certainly be done again in the interests of peace and prosperity.

### MANAGING AN ALLOTMENT

IN most districts it is possible to become the tenant of an allotment at an almost nominal rent, by making application to the local district council. The majority of the allotments are ten rods in area, affording a plot say 30 feet in width by rather more than 90 feet in length, and one amply large enough to produce all the year round the vegetables for an average family. If the long side of the oblong runs east and west so much the better, because then one can set the rows of plants north and south, in which aspect the crops receive the greatest amount of sun and the least exposure to east or west winds.

The successful management of an allotment entails a good deal of hard work, but it is work that affords the greatest possible interest, especially when one can join a horticultural society and take part in the competitions. The first consideration of all should be the soil and every possible effort must be made to bring it into good heart.

Stiff, heavy, clay soil may be lightened by the liberal admixture of sifted ashes, sand, lime and such substances. Light, sandy or chalky staples are stiffened with tree leaves, cow manure, garden and vegetable waste and refuse that has been allowed to rot, packing-case straw and similar material. Deep digging is most essential and really good tilth is most likely to follow what is called autumn or winter "rough digging." This task is usually performed with a spade, the soil being turned over as deeply as possible and thrown up in large, un-

broken clods. A rough surface of this nature exposes far more of the soil to the sweetening influence of frosts, rains and winds and also enables birds to reach pests and their eggs. During the dark months the soil will pulverise naturally and come readily to fork or spade weeks earlier in the spring in consequence.

In these days of mechanical transport stable refuse is almost impossible to obtain at an economic price, and some understanding of the other natural fertilisers and also the artificials becomes necessary. Apart from the animal waste in stable manure, there is a large proportion of bedding straw or litter, and it is this material that brings to the soil what is called "humus," which not only encourages healthy root growth but also holds moisture. Without humus no soil will become really fertile, however much chemical manure is employed.

Seeing that we all lack stable manure on our allotments, the best way of providing humus is to establish a pit in an out-of-the-way corner and to collect in it the lawn mowings, grassy weeds, all soft garden rubbish (*i.e.*, not the hard stuff, like woody hedge parings, sticks or stones) and even the kitchen waste, such as tea leaves, wrapping papers and all other material that cannot be cooked up for poultry. Occasionally the contents of this pit should be turned over and a little lime sprinkled over the material to hasten decomposition. The pit should not be dug under the branches of a tree because the contents will not rot if they remain dry.

Lime is scarcely a manure, but it is essential in almost all soils. It sweetens the earth, destroys pests, hastens root action and releases to plant life by chemical action rich food which it would not otherwise obtain. The nearer lime is kept to the surface the more effective it becomes, and it would be sheer waste to dig it in. The best

way to apply lime is to top-dress with from 4 oz. to 8 oz. to the square yard after the autumn or winter rough digging and to leave the dressing just as it is thrown down.

Basic slag, a product from the manufacture of basic steel, contains a high percentage of lime and is a slow-acting general fertiliser for heavy land. Fine bonemeal, such as is sold by all seedsmen, serves a similar purpose on lighter ground. Native guano is an excellent all-round fertiliser on all land. Hop manure is cheap and cleanly and may be thoroughly recommended. For potatoes the chemical potato manure which seedsmen sell is advised because it gives eminently satisfactory results and is never likely to bring potato disease. Nitrate of soda and sulphate of ammonia are pick-me-ups to be applied at long intervals to growing crops, such as cabbages or onions, and one should never use more than 1 oz. to the square yard at a time. Soot is a valuable fertiliser and insecticide, but should be stored in a sack for several weeks exposed to the air and never employed in its fresh fiery state straight from the flues. Soot and lime are chemical opposites and should in no circumstances be used together, as the one negatives the other.

### ROTATION OF CROPS

THE best way of all for managing a 10-rod allotment is to divide it into equal halves and to use the halves in turn year by year for potatoes. This ensures automatically a complete rotation of crops and brings the most satisfactory results. In the corners, or at one end or the other, can come the permanent allotment crops, the herbs, rhubarb, asparagus and so on. If some part of the allotment carries a hedge the growth should be kept cut well back, for all vegetables demand plenty of light and air, and the shorter a hedge is within reason the more it



thickens at the base. If there is a grass path the herbage should be kept short and the verges neatly trimmed two or three times during the year. Very tall subjects, such as Jerusalem artichokes and runner beans, when grown on rods or strings, should be placed at the north or east of the allotment so that their high growth does not unduly shade the other subjects. As fast as one crop is cleared the ground should be put to further use and an allotment, when skilfully managed, ought to yield produce all through the year.

There is no need here to outline all the crops that can be grown on an allotment, but in a book for the handy housewife point must be made of the fact that such a plot will produce all the greenstuff necessary for fowls the whole year through, with sufficient left over for the rabbits and guinea-pigs. So far as rabbits go, it pays one to raise a special crop of chicory, of which the animals are particularly fond. The plants are perennial and a bed when once established will stand for several years.

Just as rabbits for profit work hand in hand with an allotment, we can associate bees and flowers, whilst poultry in an orchard benefit the trees and keep down pests, the trees providing grateful shade for the fowls. It is by fitting things up on such lines that hobbies can be made most profitable. So far as selling produce from an allotment is concerned, there are very few districts in which there is not a demand for well-grown and freshly harvested vegetables, and it should be possible without the slightest difficulty to turn over enough money to pay for one's seeds and fertilisers. The best plan is to work up a name and reputation for the high quality of one's wares.

#### FRUIT MADE PROFITABLE

**O**PPORTUNITIES for growing fruit in this country are very sadly neglected and there are literally thou-

sands of town gardens that could be made, with patience and good management, to yield luscious fruit, whilst it is a fact that both figs and mulberries ripen to perfection year after year in the very heart of the City of London.

The chief points to consider are the choice of the right fruits and the selection of trees trained on the proper lines. Full-standard apple trees are suitable for planting 30 feet apart all ways in an orchard in the country, where they will come into satisfactory bearing after a period of from seven to ten years; much the same remark applying to pears, except that the standards may not bear well quite so soon, for "he who plants pears plants for his heirs." Half-standard fruit trees have much shorter trunks and are planted 20 feet apart.

Neither standards nor half-standards are suitable for comparatively small gardens. Their spreading branches cast too much shade over the other occupants of the plot and their roots impoverish the soil all round. For such situations bush-trained apples, pears and plums are to be recommended, planted no closer together than 12 feet and kept shapely and prolific in fruit spurs by regular pruning, a light summer pruning late in June to be followed by a heavier cutting in November.

As money-makers, it would be most profitable to plant only good dessert varieties. One of our finest dessert apples, for instance, is Cox's Orange Pippin, and good specimens will always fetch their price, especially if one can store them in prime condition until just before Christmas. Then, when considering varieties for a small garden we must remember that some trees are self-fertile and others self-sterile. A self-sterile variety will never set its fruit unless there are other trees of the same family growing adjacent to it and in blossom at the same time, and this is the explanation of why many a well-



grown, thriving tree in a villa garden never produces fruit. Cox's Orange Pippin and that other delicious eating apple, Ribston Pippin, are both self-sterile ; and so is the pear Louise Bonne of Jersey.

In those cases where only one or two trees are to be planted for profit it would most probably be wise to plant only self-fertile varieties, but the required information is afforded in the price lists of most reputable nurserymen.

Besides bush-trained fruit trees we have cordons. These are trees growing as a single main stem from which fruit spurs break. Such trees are usually grown against wires or fencing and planted some 18 inches apart at an angle of 45°. Some of our finest dessert fruit is produced on cordons. We have next espaliers, which are specially suitable for small gardens. These trees have a main central stem with side branches in pairs and may be trained to wires. An espalier apple tree with branches 12 feet long on either side of the central stem is by no means uncommon. Next we have fan-trained trees, with the branches springing sideways from a low central stem. Fan-trained peaches, apricots and Morello cherries do remarkably well, but all the stone-forming fruit must have lime worked liberally into the ground every second autumn or the fruit will fail at the stoning period.

Fan-trained trees are specially suitable for training against the walls of houses, and it is a wonder that so many of our walls are given over to untidy Virginia creeper or the mortar-destroying ivy, when fruit could be most profitably raised. Peaches, nectarines, apricots or even a grape vine would prosper admirably on a south wall ; on the west of a house one could have pears, plums or figs—the "Brown Turkey" is the best variety of fig. On an east wall a plum would yield well, whilst Morello cherries carry heavy

crops when the trees look into the north or east. Wall trees are also very easily netted against feathered intruders and they are an ornament to a house rather than otherwise.

In days gone by one attached a tree to a wall by means of strips of cloth wrapped round the branches and held by nails driven into the joints of the brickwork or masonry. In these days, however, when so many thousands of people are buying their own houses through building societies or local councils on the instalment plan, the care of the structure assumes a new importance, and such prospective owners ought never to hammer nails promiscuously into their walls.

A far better method is to buy through the local timber yard a panel of square-meshed wooden trellis to fit the expanse of wall and have it creosoted. Such a panel is held in place by iron holdfasts, one at each corner, and will last in position for a great many years. The branches of the tree as they develop are simply tied to the laths of the panelling with bast or tarred twine and the trees always look neat and workmanlike. Wall spaces ought only to be devoted to dessert fruit of the finest varieties.

### BERRIES OF ALL KINDS

TURNING to lesser fruit, two subjects that do remarkably well in town or country are loganberries and cultivated blackberries, the "American Parsley-leaved" being one of the best of the last named. Both the loganberries and blackberries serve well as dessert and are equally useful for culinary purposes or for preserving. The roots should be planted at intervals of 12 feet in a sunny position and the strands trained in to wires or fencing. Every summer, directly the last of the fruit has been gathered, the old fruiting canes should be cut right away and burned, the new ones being tied in position. If there are a large number

of new canes, reduce them to the four or five strongest. Almost everywhere there is a great demand for the large, shiny, cultivated blackberries, when put up showily in punnets encircled with some of their own handsome foliage.

Strawberries can only be recommended for open, sunny gardens, and they do particularly well on ground newly converted from pasture into garden. The crop is, however, a most uncertain one, and one is fortunate to get a really good harvest one year in every three. Even then the season is all over in about three weeks. If it is decided to try strawberries for profit, the runners should be planted during August and September or else in March on deeply-dug and well-manured ground. They are most easily managed in blocks of three rows apiece, the distance between the rows being 18 inches, with 30 inches from block to block for the purposes of weeding, netting, gathering and so on. From runner to runner in the row there should be 20 inches, but catch-crops of lettuces or radishes may be taken in the first summer, a strawberry bed lasting for three fruiting seasons. Thus, in an established garden, it is usual to make one new bed and destroy an old one every year, so that there is a constant succession of beds in their prime. So far as the season goes, it may be somewhat lengthened by planting a first early sort one year and a late variety the next.

#### RASPBERRIES, GOOSEBERRIES, CURRANTS, Etc.

**R**ASPBERRIES can usually be depended upon to fetch a fair price, and there is some demand for the yellow dessert varieties. As the canes root just under the surface they require rich ground, and the best results follow when the bed can be mulched or top-dressed with littery stable manure in the spring, this helping to

feed the plants and also to conserve moisture in the soil. Some of the newer varieties bear a second crop of berries in the autumn if the weather conditions are favourable. Raspberry canes may be planted from November to March and do best when trained to two tiers of wire, the lower strand 2 feet above soil level and the upper one 3 feet 6 inches. From cane to cane when planting there should be 18 inches, an interval of 3 ft. 6 inches being left between the rows.

Such wild raspberries as are still to be found in this country invariably grow in the woods, and this is a subject that will thrive in the shade or under trees, whilst it is perfectly at home in most town gardens.

Gooseberries and currants can be most profitable. With the former bushes the best prices will be obtained from the very early supplies and also from the few berries which are left to grow to their full size and ripen as dessert. With currants the large red sort "Dutch Grape" is always sought after, and many people like the white berries as dessert. Young currant bushes from a nursery garden should be planted 6 feet apart all ways from November to March, and the best results come when the fruit plantation is made in a sunny spot. On the other hand, black currants are rather partial to damp soil and should, where possible, be set at the lowest part of the garden. The variety "Boskoop Giant" is excellent.

Among the more unusual fruits, damsons may be planted even in a hedge if desired. They call for very little pruning and are best left pretty well to their own devices. Quinces like damp positions and one often sees them in East Anglia hard by the water butt at a corner of a cottage, because they benefit from the overflow. A walnut is one of our most massive trees and calls for a lot of space, but cob-nuts and filberts could be profitably set in

## Cut Flowers

many a small garden. Small nursery bushes should be planted 6 feet apart all ways, and suckers grubbed up as fast as they appear. The fruit tree that makes the slowest growth is the mulberry, but it forms a handsome specimen at the corner of a lawn. The berries fetch a good price and there is a demand for the leaves for silkworms.

### CUT FLOWERS FOR MARKET

WE live in an age of flats, half-houses, maisonnettes and other habitations that have no gardens, and there is a constant demand for cut flowers for table, so large a demand indeed that there is scarcely a commercial centre without its colourful flower shops. Some of these flowers are raised by huge companies, who produce their blooms on a system of intensive mass production, cultivating scores of acres and paying wages that run into many hundreds of pounds a week. In such an establishment one may see 100,000 plants of chrysanthemums for example in a single block, the blooms going away packed in wooden boxes called "trunks" piled high on steam lorries.

No doubt these great mass-production companies started in quite a small way of business, and the lesson they have for the beginner is that he must study his market and get to know the local requirements. Flowers that sell well in London may find no purchasers in Birmingham, and the tastes of the different districts vary very much. Generally speaking, flowers of the daisy family sell particularly well because they pack and travel without sustaining damage, and last a long while in water. We start the season with the yellow daisy *Doronicum* and follow with *Pyrethrums* in various forms and colours, shasta daisies both early and late, and then the annual asters. There is usually some call for all forced bulbs, and certain of the lilies sell wonderfully well at Easter. Such lowly subjects as wallflowers and sweet-williams find

## HOME MONEY MAKING

eager customers, and people like flowers and foliage that can be dried to keep as decoration right through the winter—the everlastings, pampas grasses, honesty, Cape gooseberries and so on. Sweet peas, the Queen of the Annuals, must be early and of the finest quality to sell at a profit; and in the late summer come gladioli, golden rod, the perennial sunflowers and montbretia.

When the grower has reached that stage when he can offer his wares in bulk, he should enter into an arrangement with a commission salesman at the local flower market. These agents sell entirely on commission, and usually remit their cheques weekly. They send boxes and other packing receptacles carriage paid to the grower, and he pays the delivery costs of his flowers. With their fingers on the pulse of public needs, these agents can often inspire their patrons with ideas as to the best subjects to grow, the colours to choose and so on.

In conjunction with a small flower business, one should be prepared at any time of year to put up bridal bouquets or wreaths, crosses or chaplets for funerals; whilst one can often find an opportunity for undertaking to decorate the tables at a big dinner. Table decoration goes hand in hand with flower growing, and many a grower depends upon his wife in this direction. At Christmas one should have holly wreaths, and a floral business is usually well placed when near a cemetery.

### THE INTELLECTUAL PURSUITS

WHY Providence gives certain talents to one person and other talents to another, is one of those mysteries which no one can pretend to solve, but the fact remains that a great many of these intellectual and artistic talents do lend themselves to development along profitable lines as purely spare-time hobbies. If, after due trial,



the hobby can become a professional avocation, so much the better. At the same time, the possession of talent does not always mean success unless there is adequate training, as is evidenced by the marked difference between an amateur vocalist and the same person after a course in singing, voice production and such matters.

### THE TRUTH ABOUT JOURNALISM

LET it be said with the most sympathetic feelings imaginable that for every one of the outstanding successes there are a thousand and more hopeless failures—of whom the world does *not* hear. Journalism and authorship are indeed two of the most exacting of all the professions. You cannot at present pass an examination and obtain a degree or diploma, and it is the very bohemianism of the calling that lures people into it, for the door is wide open all the time, with a beckoning hand seen just within the portal. There is but one "Open Sesame," however, and that is the ability to provide exactly what the public wants.

The boy or girl who figured at school in the top of the class for English, and who can write with fluency and clearness on almost any subject, has the best chance of attaining to success in journalism, and that without possessing any capital other than is represented by paper, ink and postage stamps. It is necessary, however, first to realise that writers cannot set down what *they* like, but that in commercial journalism one writes to meet the taste of the general public. This taste is expressed in a totally different manner in different papers, and one must study both one's public and one's paper before making a start. An article which would find great favour in *Tit-Bits*, for example, would probably be declined by *John o' London's Weekly*, and so on.

In a mechanical sense, MSS. for all magazines and periodicals should be typewritten on one side of the paper

only, with a wide margin down the left-hand side of each sheet. The name and address of the sender should appear on the first page, preferably as the top line. A stamped, addressed envelope should be enclosed in case of rejection, and a brief covering note may be written to the Editor on these lines: "Dear Sir, Herewith I have much pleasure in enclosing for your kind consideration a short story entitled: 'A Wedding Postponed.' The MS. is 2,500 words in length. Thanking you in anticipation, Yours faithfully, A. Novice."

The number of words is sometimes a very important matter, writers being usually paid at so much per thousand words, and columns calculated in the same measure. One guinea per thousand words is a common remuneration for beginners who are successful. In some magazines stories of, say, 4,000 words are mostly required; in another publication the articles may be one column, about 700 words, two columns, or whole pages, the last named about 2,000 words. Some periodicals consist almost entirely of one long complete story, maybe 30,000 words in length, and it would be waste of time to send such an editor an MS. of 2,000 words or one of 50,000 words.

### STUDYING A PAPER'S REQUIREMENTS

THE royal road to success is to study with the utmost closeness the particular paper to which you want to contribute. Find out precisely the angle at which it looks out on life and then fit in your effort to the policy. Instead of writing a children's story and then trying to find out what papers buy such yarns, reverse the order of procedure. Thus, study papers that use juvenile fiction, and then endeavour to follow out the programme set.

Thousands of pounds are paid out every year to amateurs who adopt



journalism as a spare-time occupation, but it is very seldom indeed that an amateur gets an MS. accepted by luck. The position is governed by very hard work and by going into the matter with the utmost thoroughness. There is little gained by trying to arrange a personal interview with an editor, and the one thing is to produce what is wanted.

Most people will discover a very limited market for news in any shape or form, because the ground is almost always handled by local correspondents. On the other hand, articles of a topical nature, especially those that anticipate topicality (such as a Christmas article submitted in October), will often find a market in suitable journals. There is a very wide demand for articles to appeal to women and concerned closely with home affairs, but it is a difficult matter to dispose of poems unless they are strikingly humorous or of outstanding merit. Children's stories and articles, especially those dealing authoritatively with natural history, are called for, and most of the technical journals consider articles of their own particular type. As a general rule, the papers most difficult to get into are the ones with the highest rates of remuneration, because they command the very cream of the market.

Payment for literary contributions is usually made on publication, and it is customary, in the case of beginners at all events, for the proprietors to purchase complete world copyright. It goes without saying that only one copy of an MS. should be submitted at a time, and a second copy not sent out until the first has been definitely rejected. In cases of 20,000-word stories or others of considerable length, it would be quite in order to submit a first chapter and synopsis of the remainder. Note, however, how these long stories are presented, and follow closely the same lines. Most likely a

20,000-word story will consist of six chapters of between 3,000 and 4,000 words in length. Stories told in the first person are not usually sought after, unless there are special circumstances.

The serial market is a very large one, and the stories themselves usually written in weekly or monthly instalments, according to the publication. A beginner who has conceived an idea for a serial should submit a first instalment of the customary length, and a synopsis of the remaining instalments. Authors when disposing of serials frequently retain book rights, which allows them at a subsequent date to bring out the work in book form.

So far as novels are concerned, the negotiations should be conducted through a literary agent or by approaching a publisher direct. Names and addresses of publishers may be found in works of reference at a public library, but one should if possible study the seasonal lists of different publishers to ascertain the type of work they issue before submitting MS. to them. Full-length novels average between 60,000 and 80,000 words, and are usually written in full before submission. The general rule of payment is a given sum down on publication, followed by a royalty on sales paid at half-yearly intervals.

### ART IN SPARE TIME

**A**MONG the publishers of books, periodicals and newspapers there is a great demand for the work of artists of outstanding character and ability, and it is probable that there are insufficient first-class men and women to meet the demand. There is a special shortage in the ranks of cartoonists, illustrators and humorous artists.

Art work for publication comes in several different classes. In a limited sense, there is an opening for coloured pictures, usually carried out in water-colour. Next comes the "wash"

drawing, a picture produced in black-and-white, mainly with a brush, that can be reproduced by the half-tone process, as are photographs. Lastly is line work, or "pen and ink," reproduced by means of line blocks. Almost all drawings for reproduction are made much larger than they are intended to be reproduced, the reduction in size having a "tightening" influence that improves the ultimate result.

In the case of comic artists, work may be submitted direct to likely editors in its finished form, a stamped and addressed wrapper being enclosed for return in case of rejection. The "legend," joke or other matter that it is intended to place beneath the reproduction in type, is written in pencil on the face of the sketch or at the back. Artists should note that with humorous work a good broad line is most likely to find favour, very fine work ("paper-tickling," as it is called) not usually reproducing well.

There is a certain demand for headings, tailpieces, decorative panels and such embellishments, and finished specimens should be submitted for the consideration of the particular editor to whom one is attracted. To get a story to illustrate, submit likely specimens of illustrations.

Posters, advertising matter, show-cards and such work in colour, wash and black-and-white offer a large field to artists, and so do book-jackets—the dust wrappers in which volumes are sent out to the public. For Christmas cards there is a large demand, and some artists do remarkably well with humorous post cards. For book illustration application should be made to book publishers.

In the art world, and more particularly to a beginner in the provinces, an agent in London can prove of inestimable value. There are many such agents, and names and addresses can be obtained from the Post Office Directory of London, in any free

library. Payment for drawings is usually made on publication, and the artist parts with all rights, except in special circumstances.

### BECOMING A LECTURER

**T**HERE is a spare-time opening for lecturers—if you are of good appearance, fluent address, easy manners and have something about which to lecture! First-class speakers are no less plentiful than first-class writers and artists, and quite substantial fees are paid to suitable men and women for what is after all very hard work—at the beginning, at all events.

In London and most of the large centres of population there are lecture agencies, and many speakers become the paid allies of one or other of the political parties. Some men and women go forth into the world on adventures of mystery or peril, and then come back to reap a harvest from a tour of lectures. Others take up some cause and earn money by spreading the propaganda of the cause.

Among intellectual spare-time pursuits there are many avenues of lectureship that might well be explored.

### MUSICAL OPPORTUNITIES

**M**EN and women who possess the gift of music have always the knowledge that they can impart real pleasure to their fellow-beings, and it is a perfectly legitimate desire to wish to turn this talent to good account as a spare-time occupation.

The twin professions of music and singing are almost as bohemian as journalism in the sense that anyone of sufficiently finished skill can appear in public without degree or diploma. No one, however, should be contented with ability just as Nature has endowed it, but should go in for proper training in order that the work of the amateur may have a professional finish.

# EVERYDAY ETIQUETTE

*In this Section all the niceties of conduct and behaviour are discussed and the following pages form a complete guide to what to do—and what not to do—on all social occasions. This is not the etiquette of card-leaving, but the code of manners closely followed by those people who wish to appear to the best advantage among their friends and neighbours.*

WHEN considering the question of etiquette as we find it to-day, there is really very little remaining of the purely formal code of other times. In this free-and-easy era we all try to be natural and informal in our outlook upon the world around us. Only on what amount almost to state occasions is formality as such preserved, and even in the dance rooms many of the old-world customs have completely died out.

Briefly, we may say that the etiquette we are called upon to observe consists of maintaining the little courtesies of life, so that no one around us may be rendered uncomfortable by our actions. If we are partial to cigarettes, we regard the feelings of those who, perhaps, do not care about tobacco. We do not yawn in company. The vigorous young business girl does not expect the tired old city man to give her his seat on the homeward journey, and much of the formality of clothing for special occasions has been swept away.

The rule to "do unto others as you would have them do unto you" is a perfectly safe one always to follow, and there is still a great deal of wisdom in the old saying that "Manners makyth Man."

## WHEN MAKING INTRODUCTIONS

THE chief rules where personal introductions are concerned are that the gentleman is always intro-

duced to the lady, and a single woman to one who is married. Going further, a young person is introduced to an older one; and the inferior of the two to a person in a superior position.

Before introducing a gentleman to a lady, it is the custom to ask her formal permission, and so we say: "Miss Timms, may I introduce Mr. Carpenter?" We then look towards the gentleman and say: "Mr. Carpenter—Miss Timms." In the case of two ladies, one single and the other married, we should say: "Mrs. Sewell, may I have the pleasure of introducing Miss Timms?"

An introduction should never be hurried, and the utmost care ought to be taken to pronounce the names clearly and most distinctly. Nothing is so embarrassing as to be introduced to a person and not catch his or her name correctly.

Introductions should not be made without due consideration, and can be easily overdone. If you are walking with a friend and meet another friend, there is no social need whatever for an immediate introduction, as a matter of course, unless you have reason to believe that the two friends really do wish to know one another.

Normally, when people are introduced they shake hands, the person who is introduced waiting for the other to extend a hand. When a lady is seated she need not rise to be introduced to a gentleman, but it would be

courteous for her to do so if she were being introduced to an older lady or one in a superior position.

Introductions by letter when they are to be delivered personally are always given to the person to be introduced in an unsealed envelope, but he sticks down the flap before presenting the communication.

## FOR EVERY OCCASION

WHEN considering questions of etiquette, we have to bear in mind that there are two distinct aspects of the subject, namely, the things that are correct to do and those that are definitely not done in polite circles. So we must know not only what we are expected to do, but have an understanding also of what we should not do. Etiquette changes subtly generation after generation, and the manners of our grandparents are not those of to-day; but the numberless little things that charm, and the doing of the right thing at the right moment, will always be marks of good breeding in women as well as in men.

Instead of attempting to deal with etiquette in a broad, general sense, it will be well now to enumerate the principal of the social occasions, and with each to give some indication of the correct rules to follow.

At Homes represent hospitable gatherings of many kinds. A newly-married woman invariably arranges an At Home as a sort of house-warming to which she invites her friends, and particularly those who have taken a practical interest in her wedding, and these functions are usually held at frequent intervals among groups of friends.

It is customary for the hostess to receive her guests at the door of the principal room. Usually there is no formal entertainment, the company engaging in small talk. Ladies retain their hats and wraps, but gentlemen are relieved of their outdoor things by

the maid in the hall. Tea is served at a main table at one end of the room, the gentlemen waiting on the ladies, handing round small sandwiches, cakes, etc.

At Homes are generally the means of bringing friends together, and are simply informal meetings. Guests should circulate freely, not remaining with the same people all through the reception. When there is a very large number of visitors, it is not strictly necessary formally to take leave of the hostess on leaving.

Banns of Marriage are arranged as part of his duty by the prospective bridegroom. They have to be called for three successive Sundays in the respective parish churches of the districts in which the bride and bridegroom have lived for at least fifteen days. The bridegroom should see the clergyman of his own parish, who will direct him as to approaching the other clergyman if need be. With a marriage by licence, obtainable through the agency of one's clergyman, banns are not necessary. In the case of marriage before a registrar, the notice which has to be given corresponds to banns.

Best Man. A bridegroom should appoint a bachelor friend to be best man at his wedding, though there is no reason why he should not choose a relative, such as a brother, or even the bride's brother. At a very large wedding the best man is assisted by *Groomsmen* or *Ushers*, who show guests to their seats in church and act in a similar capacity at the reception. The best man attends closely on the bridegroom, in many cases carries the wedding ring, to be passed at the required moment; tips the verger and attendants, and so on. With the chief bridesmaid, he will probably act as a witness of the ceremony in the register.

Birthdays, especially those of children, are often celebrated by parties, when it is customary for the guests to take small and not necessarily expen-



sive presents to mark the occasion. The presents should be offered in parcel form, with the donor's card inside to convey good wishes.

**Births.** It is usually customary to announce a birth in some newspaper circulating in the neighbourhood, the formal wording being on these lines :

SMART.—*On March 1st, at 10 Windsor Place, Eastwold, the wife of Henry James Smart, of a son.*

Frequently, after the lapse of a fortnight or so, the mother posts to friends who have made inquiries or sent flowers a card returning thanks, with a very small card attached to the top left-hand corner recording the baby's name and date of birth.

**Boarding Houses.** The etiquette of boarding houses consists chiefly of regarding oneself as a member of a little community, and of endeavouring to enhance the happiness and comfort of those around. Any complaints of the table or servants should be reserved for the private ear of the landlady. Punctuality at meals shows good breeding, and informal greetings to one's fellow-guests ought not to be overlooked. At most of these establishments the wearing of evening dress is quite optional.

**Bridesmaids** are, of course, single girls, chosen by the bride, who has also some voice in the gowns they should wear, so that they should not clash with her own. There is no reason why a bridesmaid should not be a near relative of the bride or bridegroom. It is customary for the bridegroom to provide some small article of jewellery or other present for each bridesmaid, and to send it to her a few days in advance of the wedding. It should be something to match her attire, if possible; and very often the bridegroom provides bouquets for the bridesmaids.

Calls are far less formal than was once the case, and cards are not so

extensively used as formerly. An old resident would call on a newcomer in a district after a reasonable interval for settling down, to give a welcome to the fresh arrival, and make social matters more easy to her. Calls of this kind are usually not paid before three in the afternoon or later than six, and ought not to last more than a quarter of an hour. In case the lady upon whom one is calling is not at home, one may take cards and leave them with the maid. Two cards are generally left, one for the lady of the house and one for the gentleman; and a married woman caller would leave her card and that of her husband.

A married woman's card should have *Mrs. S. G. Thomas, i.e.*, the initials of her husband. The address may come in the lower left-hand corner, and the telephone number in the corner above it. A gentleman's name on a card should always be preceded by *Mr.* (or a title, if any). Degrees or initial letters, *i.e.*, *M.A.*, *F.R.G.S.*, etc., are not customarily placed on visiting cards.

**Children's Parties.** The invitation should, if possible, be sent out in the names of the children. It is not necessary, except perhaps at Christmas or on the occasions of birthdays, for the guests to take presents for their hosts and hostesses. The guests should take their evening shoes or slippers, and be conducted by the maid to change into them before they go to the room in which the party is being held. It is the duty of the parents of the little guests to see that they are fetched by some responsible person at the time announced on the invitations for the party to end.

**Christenings.** Formal invitations are not, as a rule, sent out for christenings—a little note to intimate friends being usually sufficient. A boy has two godfathers and one godmother, and a girl two godmothers and one godfather. The senior godmother

usually takes the child from the nurse and hands him to the clergyman, and it is the father's duty to give the baptismal names.

Usually there is no fee for a christening, but the verger at the church probably expects a small gratuity. Christenings as a rule take place in the afternoon, and are followed by a tea, which is attended by the godparents and guests. A christening cake is provided, which the mother cuts.

Coming-of-Age is usually the occasion for a family gathering at home, or the entertaining of friends at a public hall in the neighbourhood. The subject's father should sit at one end of the table and his mother at the other, a boy on his father's right, and a girl in a similar position by her mother. The occasion is one for brief, congratulatory speeches, to which the subject replies, and the majority of guests will bring or send in advance a suitable present.

Dances. The etiquette of the ball-room and dance hall is fully dealt with in our DANCING sub-section, p. 311.

Death. When a death takes place it is customary to insert a formal notice in a newspaper, and for some member of the family to impart the news to friends at a distance away. With either communication an indication of the funeral arrangements should be given, if possible. Invitations as such are not issued to funerals, and the statement *Funeral Private* is usually a hint that only members of the family should attend. Frequently a representative gathering is accommodated at the church, the graveside part of the service being reserved exclusively for relatives.

Long letters of condolence are no longer written to the bereaved, and a few flowers or a wreath, with a black-edged card inscribed *With Deepest Sympathy*, is sufficient from all but the nearest and dearest. Such sympathy is acknowledged within a few

days of the funeral by means of printed cards.

In the cortège formed at funerals the nearest relatives should figure at the front of the procession, immediately behind the coffin, and then more distant relatives. Mere friends and acquaintances of the deceased should in no circumstances intrude upon the family group. Heavy mourning is not worn nearly as much as was formerly the case.

Dinners. One of the first considerations when accepting an invitation to a dinner is to know if evening dress is to be worn or otherwise, and this matter should be made perfectly plain on the cards of invitation. It is equally important that one shall be punctual. Upon arrival, hats and coats are deposited in cloak-rooms, and the guests greeted at the reception-room by their host and hostess, who make such introductions as may be advisable, a few minutes probably being devoted to small talk, cocktails, and so on.

In most cases the host takes in the principal lady and leads the way, the hostess coming last with the chief male guest. The others pair off according to circumstances, each gentleman offering a lady his right arm. It is further the gentleman's duty to see his partner comfortably seated before taking his own chair. Frequently the guests' places are indicated by cards at the places at table, in which event there should be a table plan in the reception-room, so that each gentleman may know both his partner and their position at the meal.

During the dinner conversation should be freely carried on with neighbours on both sides, and everything possible done to make the occasion enjoyable to those around, who will reciprocate accordingly. In helping wine, the gentleman first fills his partner's glass and then his own, whilst it is also the gentleman's privilege to pass the dessert.

The dinner being over, the hostess should be the first to rise, everyone following her example. Usually one of the gentlemen hurries to open the door, whilst the ladies make their way to the drawing-room, the gentlemen remaining at table for cigarettes, wines, and so on. Coffee is usually served now in the drawing-room, when the two parties have joined again.

On leaving after a dinner, it is the duty of every guest to seek out host and hostess and express thanks briefly. The guest may say good-bye to such of the visitors as he knows intimately, but it is not necessary for him to make a complete round of all the visitors. The tipping of servants is to be avoided, at all events in private houses.

**Engagements.** The old custom of a young man seeking the father's consent to pay addresses to his daughter is out of date, but a young man who courts a girl and does not, after a reasonable time, make a definite proposal, may quite well expect to be asked his intentions by her parents.

The usual course is for the young people to be drawn together until the proposal is actually made and the betrothal an accomplished fact. It then becomes the young man's duty to present his fiancée with an engagement ring of a quality in keeping with his position, and then to seek out her parents to ask their formal consent to the union. If everything is approved, it becomes the duty of the young man's mother to welcome her future daughter-in-law, and for her mother to receive the future son-in-law in the same manner.

Engaged couples should in no circumstances obtrude their engagement. At a party, for example, or a dance, the young man should not monopolise all the girl's attention and keep her from taking full part in the gaiety of the occasion.

**Evening Dress** for men consists of full dress with a tail coat, or for less

formal occasions of a dinner jacket. With a tail coat, a white waistcoat and tie are usually worn; but a black waistcoat and tie are the thing with a dinner jacket. Before accepting an invitation one should ascertain for certain if evening dress is to be worn.

**Finger Bowls** containing a little water (possibly faintly perfumed) are often placed at table where guests are to sit. On taking one's chair, the bowl should be removed to the left and set just in front of the bread or roll. At the end of the meal one may moisten one's fingers in the bowl and wipe them on the serviette.

**Garden Parties** follow much the lines of *At Homes* (*q.v.*) to the extent that the guests are received by the hostess at some convenient point, and then mingle freely together, formal introductions being unnecessary. If a buffet tea is set in the garden, the gentlemen wait on the ladies as they would do in the drawing-room. If an invitation to a garden party has the word *Tennis* in the lower left-hand corner (or any other outdoor game), it would be quite permissible to arrive in a costume appropriate to such a game.

**House-warming**, when a newly-married pair, or a couple who have recently moved into a fresh house, entertain their friends, may follow the lines of an *At Home*. If the event takes place in the evening, music or some other form of entertainment should be provided. A buffet supper would be perfectly in order, the gentlemen waiting on the ladies.

**Medals.** By etiquette full-sized Service medals and decorations are only worn with Service dress, though this rule is customarily broken at Armistice-tide. At formal dinner parties where decorations are worn, they should only be "miniatures," with the appropriate ribbons.

**Neighbours.** Etiquette between neighbours amounts mainly to a polite



social system of "give and take," and one should not be too ceremonious or punctilious. Efforts should always be made where possible to build up a mutual regard, and the rules to follow amount simply to being neighbourly.

**Office.** In these days when both sexes are employed in offices as a matter of course, there is admittedly not the chivalry from man to woman that formerly existed, but no man stands to lose anything by carrying ordinary courtesy into his business relations with women, whether they are his inferiors in commercial position or not.

**Tips** are always a vexed point. In a public restaurant the person settling the bill usually does the tipping, and it would be bad form for his guest to offer a gratuity. In the same way, a man does not allow a lady guest to tip a servant. As a general rule, a waiter is satisfied with a tip at the rate of one penny in the shilling of the bill.

**Walking.** A gentleman should always walk on the outside of a lady, *i.e.*, between her and the kerb or traffic. If he meets a lady friend whilst walking, a gentleman lifts his hat with the hand farthest away from her. A tall gentleman should try to adjust his stride and pace to those of a short lady who may be in his company.

**Weddings.** Being one of the most ceremonial of occasions, it is only proper that all the points of etiquette regarding weddings should be faithfully observed. To begin with, only the bride has the right actually to name the happy day. To the clergyman falls the right of fixing the hour on that day, because of his many parochial engagements, though most clergymen are only too willing to fall in with the wishes of bride and bridegroom.

Invitations to a wedding are sent out by the bride's parents, the bridegroom furnishing to them a list of the

friends he wishes to be invited. Wedding presents, even if given mainly to the bridegroom (such as a present from colleagues at the office), should, strictly speaking, be sent to the bride's house that they may all be assembled together.

The motor-car used to take the bride to church is paid for by her father, but the one in which the happy couple leave for the reception is provided by the bridegroom. He also sees to his future wife's bridal bouquet, and settles the clergyman's fees.

At the actual wedding, bridegroom and best man should arrive well ahead of time, and very often this opportunity is taken to visit the vestry and see that the details in the register are correctly entered. The bridegroom's place is then at the right-hand side of the chancel steps—which does not mean at the altar steps, these being reached later in the ceremony.

The bride comes up the church on the arm of her father, and joins the bridegroom at the chancel steps. It should be noted that the bride takes her place on the left of the bridegroom with her father on her left. Nearest the bride is the chief bridesmaid, with the others just behind. The best man may produce the wedding ring, or the bridegroom carry it in his waistcoat pocket, but it has eventually to be laid on a Prayer Book, which the clergyman will hold for the purpose. The bride, naturally, will have taken off her gloves, and she ought not to wear any rings on her left hand. From the Prayer Book the minister passes the ring to the bridegroom, who places it on the third finger of the left hand of his bride.

After the ceremony at the altar, husband and wife, bridesmaids and best man, and the parents adjourn to the vestry, where the register is signed and witnessed, and a bridal procession is then formed, with the newly-married pair leading.



# THE HOUSEWIFE'S LETTER-WRITER

*The following Section forms a complete Home Letter-Writer for all occasions, and the model letters and invitations given will serve as a dependable guide for the housewife in her correspondence. Proper Forms of Address for titled people are included, together with full details on how social and business letters should be constructed.*

**W**HEN you sit down to write a letter you do so because you have something you want to convey to another person, some word of love and affection, some news from the old home, some cheery greeting or heartfelt sympathy. There may be something for which you want to ask, or an appointment to make, or possibly you have an invitation to extend or a suggestion to put forward for a future meeting.

In the pages which follow there are examples of letters to meet almost every imaginable need. Probably you will not wish to copy these examples slavishly, but they will give you ideas, phrases and expressions that will be invaluable. In many cases you may wish to make little personal additions, but our specimens will show you the right road to take to achieve satisfactory results.

Before you start to write, however, there are some aspects of correspondence that may not so far have struck you. To begin with, letters do actually give you a glimpse into the minds of their writers. You can read character in the trouble that has been taken to form a pleasant phrase, kindness in some happy little thought, and pride and self-respect in clear, legible writing and the way the epistle is set out.

You would scarcely think of walking down the street in a shabby, down-at-

heel pair of shoes because they would advertise slovenliness. Why, therefore, use tawdry note-paper and envelopes which belittle you in a social sense and give the recipients of your correspondence cause to think you must have a very poor opinion of them to make such rubbish do? A stout white paper of good quality is the best medium for personal correspondence, with envelopes to match. Inks of glaring hues are rightly considered to be in bad taste, and there is nothing better than ordinary blue-black writing ink for the purpose.

Assuming that the note-paper is not printed or embossed, the first thing is to put down the address. This should always be set out in full as a matter of habit, the lines nicely "stepped" beneath each other. Do not use abbreviations, such as "B'ham" for Birmingham or "S. on T." for Stoke-on-Trent, for the simple reason that it is not everyone who knows what the abbreviations mean. If you live in the Bradford of Yorkshire always put the county, for there are at least three other Bradfords in the United Kingdom, and an omission on your part might delay the reply to your letter and cause trouble to others.

A simple two-line address should be set out in this manner :

126 Cranford Road,  
London, S.E.27.

With a three-line address follow this plan :

*Wood View,  
Merrylands Lane,  
Dirbiton, Surrey.*

The name of the house, Wood View, Meadow Bank, The Oaks, or what not should be written *without* inverted commas, *i.e.*, Wood View. For the other punctuation, always put a comma at the end of each line of the address except the last, which should finish with a full stop.

Next will come the date, and this is *very important*. If in your letter you should refer to "to-morrow" or "this day week," as examples, the date at the head of the epistle shows the recipient precisely what you mean. It is certainly most unbusinesslike ever to leave out the date, and there is no need whatever to put the day of the week; whilst "Thursday" by itself is of no value at all because there is a Thursday in every week.

The date on a letter can be expressed in many different ways, such as : 1/12/33; I.XII.33; December the 1st, 1933; and so on. The wisest rule is to go straight to the point in the orthodox way and write December 1st, 1933.

### THE FORM OF ADDRESS

**H**AVING disposed of the heading and date, you come next (in a personal letter) to the form of address to the person to whom you are writing, this feature of the letter being known as the "Salutation." In opening an epistle to an ordinary friend you would put *Dear Mr. Sutton*, ending the line with a comma. To a distant relative or near friend you might put *Dear Jack*, or *Dear Susie*, but the term *My* should be reserved only for those who are nearest and dearest. *My dear Mother*, or *My dearest Mother*, each consist of three simple little words, but they speak volumes. In the same

way when writing to an intimate friend who is in trouble and to whom you want to be specially sympathetic, you might put *My dear Mrs. Taylor*, the *My* in this instance giving emphasis to your sympathy.

The first line of your letter is nicely "stepped" below the salutation in this way :

*My dear Mrs. Taylor,  
We were deeply grieved to hear,*

*etc.*

In the case of business letters the salutation is totally different. Suppose, for example, you are writing to a firm consisting of, say, two partners, Messrs. Cox and Biggs. Here you would start your letter: *Dear Sirs*, or else *Gentlemen*, either of these two forms being correct. Again, you may have to write to a limited company, maybe Messrs. The Liquid Ammonia Co. Ltd. In such a case one should address the Secretary, General Manager, Managing Director, Sales Manager, Advertising Manager, or some such official, according to the nature of the business, putting *Dear Sir* as the form of salutation.

There is another marked difference between business and private letters in that with the former one always puts the name and address of the recipients of the letter between the heading and the salutation. Further, in answering a business letter one will often find a reference quoted, such as : ACM/FV; Sales 457/33; Sec./G.T. In replying one should set this reference in a prominent place because in large business establishments one or more clerks arrive in advance of the main contingent to open the morning's mail and sort out the letters for the different departments, these references helping to speed up their work. Thus, the first reference above means that the letter was written say by Mr. A. C. Mansfield and typed by Miss Florence Vivart. As the morning's letters are opened all those for Mr. Mansfield are

sorted direct into his basket, the reference saving much valuable time. The second reference quoted means that the reply should go to the Sales Department for File No. 457 of the year 1933. In the third instance the reply is for, say, Mr. George Thomson in the Secretary's Department.

Our business letter when set out properly will therefore show a commencement on these lines :

*Wood View,  
Merrylands Lane,  
Dirbiton, Surrey,  
December 1st, 1933.  
Your Ref.: ACM/FV*

*Messrs. Cox & Biggs,  
126 Cranford Road,  
London, S.E.27.*

*Gentlemen,*

*In reply to your letter of yesterday's date, etc.*

It is always counted as bad form to write the salutation as *Gents*, and one should avoid this undignified word.

From the start of a business letter above we may term the part in the top right-hand corner the *Heading* and the next block the *Address*, because it is the address to which the letter will actually be sent. One does not put the address into purely personal and private letters, but it should appear in correspondence with titled people. Thus to a duke you would put :

His Grace the Duke of Blankshire  
K.G.,  
Norman Castle,  
Blankshire,

or, to a duchess :

Her Grace the Duchess of Blankshire.  
or, to a dowager,  
Her Grace the Dowager Duchess of  
Blankshire,

in both cases with the address.

Other variations are :

The Most Honourable the Marquis  
(or Marchioness) of —  
The Right Honourable the Earl (or  
Countess) of —

The Right Honourable Viscount (or  
Viscountess) —

The Right Honourable the Lord (or  
Lady) Bedford.

Sir Jonathan Twiggs, Bart.; or  
Lady Twiggs.

Sir Gareth Jones, K.C.V.O. (quoting  
the Order in the case of a knight  
except knights bachelor); or  
Lady Jones.

In each instance put the address  
below the name.

So far as the sons and daughters of the nobility are concerned, the eldest son of a duke usually takes one of his father's other titles and may be a marquis or an earl, to be addressed as such. The eldest son of an earl is usually a viscount or a baron (lord). In the case of earldoms the eldest son and all the daughters are Right Honourables, the younger sons Honourables. One must remember, too, most particularly the *Christian* names of the younger sons and daughters of dukes, marquises and earls, so that one would write :

The Right Honourable Lady  
Jaqueline — ;

or,

The Honourable Lord Victor —.

Other forms of address are :

His Grace the Lord Archbishop  
of —

The Right Reverend the Lord  
Bishop of —,

The Very Reverend the Dean of —

The Venerable the Archdeacon  
of —

The Reverend Canon Twiggs.

When setting out the address for those of naval or military rank one always puts the official title *first*, thus : Admiral Sir Thomas Twiggs ; Major the Honourable Gerald Twiggs ; Captain the Right Honourable the Lord —. Captains in the Army and all of higher rank are addressed by their rank, *i.e.*,

Major P. Twiggs, D.S.O., M.C.;

or,

Lt.-Col. Henry Power, M.V.O.  
Lieutenants and Second-lieutenants  
should be addressed :

Thomas Twiggs, Esq.,

The Queen's Lancers.

If writing to a Lord Mayor the address should read : The Right Honourable the Lord Mayor of ——. To a Mayor one would put : The Right Worshipful the Mayor of ——.

The word "esquire" is actually a title of honour that was originally borne by one who carried the shield of a knight. Legally, the sons of peers, the eldest sons of baronets and knights, justices of the peace and barristers-at-law are entitled to the honour esquire, but actually the term is very broadly used by courtesy. Some men might feel affronted if addressed as plain *Mr.*, but the whole matter is one for personal judgment, without being snobbish.

## A LIST OF SALUTATIONS

IN the above paragraphs details have been given of the addresses to put at the top of the letter when writing to a person of degree. We come next to the salutation of such a letter, the form of which also varies, as is instanced below :

Duke or Duchess	• •	My Lord Duke, or Madam
Dowager Duchess	• •	Madam
Marquis or Marchioness	• •	My Lord, or Madam
Earl or Countess	• •	My Lord, or Madam
Viscount or Viscountess	• •	My Lord, or Madam
Baron or Baroness	• •	My Lord, or Madam
Eldest Son of a Duke	• •	My Lord Marquis
Eldest Son of an Earl	• •	My Lord
Younger Son of a Duke	• •	My Lord
Younger Sons of Earls, Viscounts and Barons.	• •	Sir
Baronet or his wife	• •	Sir, or Madam
Knight or his wife	• •	Sir, or Madam
Archbishop	• •	My Lord Archbishop
Bishop	• •	My Lord Bishop
Dean, Archdeacon, or Canon	• •	Reverend Sir
Lord Mayor	• •	My Lord
Mayor	• •	Sir

When writing to a rector or vicar on a most formal occasion one might commence "Reverend Sir," but usually

it is better to start in a more social manner, "Dear Mr. Armytage," or "Dear Sir," if you are not personally known to him. When a clergyman is a titled man his clerical rank comes first, thus : The Rev. and Honourable Henry Armytage, M.A. In writing to an official in the Civil Service the salutation *Sir* should be employed and not *Dear Sir*.

The actual letter itself is best referred to as the "body" of the epistle. The chief point here is to break up the body into short paragraphs, because nothing looks worse than a letter which runs on and on without any break. Each new paragraph starts, of course, with a capital letter. If possible, divide the letter so that each paragraph has its own subject-matter. Leave a clear margin down the left-hand side of each page. Write your letter in short sentences with a full stop after each. As you begin a fresh paragraph start the first word about an inch to the right of the margin. Be brief rather than wordy, but not so brief as to give offence that way. Be always very definite and clear. Use simple words and make figures particularly plain. Try not to write anything unpleasant about a third person.

## ENDING A LETTER

AS there is such an array of specimen letters in the subsequent pages, there is no need to deal too closely here with the actual body itself, but there are many pitfalls to be considered when we come to the end, a part which is known as the *subscription*.

In days gone by people put : "And now I have the honour to subscribe myself, Your most humble and obedient Servant," but that style of finish has gone completely by the board except on the most formal occasions. Nowadays, in all business



letters, it is sufficient to put *Yours faithfully*, with a comma at the end of the line, and your signature written below as legibly as possible. When writing to strangers or to business people with whom you have not had previous correspondence it is quite permissible to put (Mr.), (Mrs.), or (Miss) or a title before your signature, but this addition should be made in brackets. *Yours truly* is equally as good as *Yours faithfully*, and there is nothing to choose between the two subscriptions for business purposes.

In one's personal correspondence there is scope for more warmth of feeling. When writing to an old friend one has not seen for some time it is nice to put :

*With kindest remembrances,  
Yours sincerely,*

Another friendly finish is *With kindest regards* ; and, between friends, *Yours sincerely* *Yours very sincerely*, or even *Yours most sincerely*, are quite in order.

There is a perfectly justifiable sentiment in a daughter finishing a letter to one of her parents, *Your loving daughter, Meg*, or a son subscribing himself to his mother as *Your loving son, Dick*. The term *Your affectionate* — should be reserved for close relations and near friends. *Yours ever*, *Ever yours*, and even *Ever yours sincerely* are old-fashioned and best left to the period to which they rightly belong ; whilst *Cheerio* is far too slangy a subscription to be in good taste.

In letters to titled people there is a definite form of subscription which varies according to the rank of the recipient. At the finish of a letter to a duke, for example, one would put : *I have the honour to be, Your Grace's most obedient servant*. To a marquis : *I have the honour to be, my Lord, Your Lordship's obedient servant*, this subscription serving equally well with earls, viscounts, and the eldest sons

of earls. To a baron (lord) one would put : *I remain, my Lord, Your obedient servant*. The same phrases would serve respectively for the wives of such noblemen, with the substitution of the word *Madam*, and *Ladyship* for *Lordship*.

A letter to a baronet may be terminated : *I have the honour to be, Sir, Your obedient servant*, whilst, in the case of a knight, one may finish, *I am, Sir, or I remain, Sir, Yours faithfully*. For very formal occasions when writing to people of degree it is permissible to put the subscription *Yours obediently*, but the custom is fast falling into disuse, *Yours faithfully* meeting the needs in most instances.

*Faithfully yours, and  
Faithfully,  
Ernest Reason*

are unusual subscriptions that cannot be recommended, but *Yours very faithfully*, may be used mid-way between a business letter and a personal one.

With the heading, address, body and subscription we can consider a letter finished, and it is wise to read it over carefully, inserting commas and correcting any mistakes in spelling or mis-statements. If some point has been forgotten, it may be added in the form of a P.S. (*postscript*, or *post scriptum*) ; or an extra postscript, if there was one before, P.P.S., though some people regard a P.S. as being vulgar.

It is bad form to underline words too frequently and suggests that you cannot express your meaning without these aids. In private correspondence the note of exclamation ! should very seldom be necessary, but question marks are important. *Will you be able to meet me on Saturday at 12 o'clock ?* is a sentence which shows how the question mark emphasises one's meaning. If you have an occasion to quote from a newspaper, another person's

letter, or a poem you should use inverted commas at the beginning and end of the quotation, thus: *It's all nonsense about Jack, and I never heard of such a foolish idea. You will remember Shakespeare: "See what a ready tongue suspicion hath."*

The single inverted comma may be used as a sign that a letter has been left out, viz.: it's (it is); you'll (you will). It is also employed to show the possessive, i.e.: *It was on our firm's outing*, meaning that it was on the occasion of an outing given by one firm. But suppose there were two firms who gave one combined outing, one would write: *It was on the firms' outing*, the word *firms* being in the plural and the inverted comma coming after the letter *s*. On the other hand, if you were writing: *Our Alsatian was at its best at the show*, the word *its* does not require an inverted comma. When a word ends in *s* one has usually to add another *s* to make it possessive, as in *St. James's*.

A letter written in the third person requires neither salutation nor subscription, as the following example shows:

(Address in full.)

*Mrs. Walter Neen will be obliged if Messrs. John Parker & Co. will send her Two Tons of Best House Coal not later than Friday next.*

Dec. 1st, 1933.

It should be noted here that *will* be obliged is followed by *will* send, because it is an occasion when one is giving a definite order for a given time. As against this, if one were writing, say, to a dentist whom one did not know very well, the message should read much less like a command and be written:

(Address in full.)

*Mrs. Walter Neen would be greatly obliged if Mr. C. Forceps could kindly see her at his consulting rooms at 11 a.m. on Friday next.*

Dec. 31st, 1933.

In this instance *would* may be followed by *could* or *would*, but not by *will*, because the tenses are different.

Never attempt to reply to a communication without having the original letter by you or you are almost certain to miss some of the points that call for comment. Try always to make your personal letters bright and newswy, and bring them into step with the outlook of the recipient, so that they impart pleasure. To go to great length to explain how busy you have been as an excuse for not answering a letter sooner is an act of rudeness to the recipient, because it suggests that he or she is not worth your time so much as the matters with which you have been occupied.

Postcards should be used for quite impersonal notes—something neither you nor the recipient would mind anyone else reading. It is very bad taste to write an unpleasant remark about a third person on a postcard or to make any statements of a purely private character, such as personal debts.

The stamped, addressed envelope should be enclosed when writing to a stranger from whom one is asking a favour. It is a small act of courtesy that is usually very much appreciated more especially by people who have a large correspondence, such as clergymen. When answering an advertisement it is advisable *not* to enclose a stamp or stamped envelope, unless asked specifically to do so. When writing to a lady for the character of a maidservant a stamped, addressed envelope is advisable.

It goes without saying that you will always see that your letters are fully stamped, because there is nothing more annoying to a recipient than having to pay double postage on a communication that did not bear any or insufficient stamps. Under our present postal rates stamps required for letters are as follows:

Weight not exceeding :	Inland Postage.	British Empire Countries (ex. Iraq and Trans-jordan), U.S.A., Tangier, Egypt, and H.M. Ships of War.	Other Places Overseas (including Iraq and Trans-jordan).
1 OZ. .	1½d.	1½d.	2½d.
2 OZS. .	1½d.	2½d.	4d.
3 OZS. .	2d.	3½d.	5½d.
4 OZS. .	2d.	4½d.	7d.
6 OZS. .	2½d.	6½d.	10d.

Postcards for inland destinations should bear a penny stamp, and those for all Imperial and foreign places three-halfpence.

Full details of sending correspondence overseas by Air Mail are given in the *Air Mail Leaflet*, to be obtained free of charge from any Post Office. Packets so posted should bear a special blue Air Mail label in the top left-hand corner of the envelope, such labels being provided gratuitously at any Post Office. As the fees payable are based on half-ounces, one should note that an ordinary double sheet of note-paper with its label, stamps and envelope generally comes just within the limit of half an ounce. It is wise to ascertain from the local Post Office the latest times of posting for any particular Air Mail.

## SOCIAL CORRESPONDENCE

THE correspondence of the ordinary home usually consists of purely social letters—invitations, acceptances or refusals, and so on—and business letters which have to do with the running of the home, such as communications with the landlord, tradesmen, the public service companies, and such like.

To deal first with the social side of home correspondence, this may be subdivided again into the formal and the personal. In certain matters (such as in issuing invitations to a wedding) one is almost bound to be formal to give the event the importance it deserves, but formality is considered much less now than was the case in more leisured days when our parents were young.

The following is an example of a formal invitation to a dinner party. Such invitations are usually issued by both *Mr. and Mrs.* and are written on cards of "court" size to fit similar envelopes. A reply to a formal invitation should be written formally and in the third person and ought to be dispatched if possible within twenty-four hours. It is very bad taste to delay the reply, which should be sent by post if the invitation has been received in that manner. On a formal card of invitation the sender's address is placed in the lower left-hand corner, and the same rule applies with the reply.

## INVITATIONS

### To a Dinner Party

Mr. and Mrs. Thomas Twiggs request the pleasure of the company of Mr. and Mrs. Samuel Long at dinner on Friday, December 4th, at 7.30 p.m.

The Willows,

Dirbiton.

November 27th, 1933.

Assuming that one was only inviting Mrs. Long (whose husband might be dead or away from home) one would put: . . . *request the pleasure of Mrs. Samuel Long's company*, etc.

### Accepting

Mr. and Mrs. Samuel Long have great pleasure in accepting the kind invitation of Mr. and Mrs. Thomas

Twiggs for dinner on Friday, December 4th.

West Holme,  
Merrilands.

November 28th, 1933.

(Note.—By repeating the date in this manner the host and hostess know that no misunderstanding can arise.)

### Refusing

Mr. and Mrs. Samuel Long thank Mr. and Mrs. Thomas Twiggs for their kind invitation, but regret they are unable to accept owing to a prior engagement.

West Holme,  
Merrilands.

November 28th, 1933.

In refusing, the date of the dinner may be given, if desired, but there is no need to do so if the reply is sent by return of post. One may also give brief details of a prior engagement, if wished, to make the refusal less stiff: . . . owing to a prior engagement with friends at Merrilands; . . . owing to a prior engagement with Mr. and Mrs. Walter Wray; . . . owing to a prior engagement to meet friends at the Prince of Wales's Theatre would be quite in order.

An invitation of a less formal character may be written on one's usual note-paper in the form of a friendly little note, of which the following is an example:

### To an Informal Dinner

Dear Mrs. Long,

We are inviting a few friends to dinner and cards on Friday next, December 4th, and shall be very pleased indeed if you and your husband can come at 7.30 p.m.

With kindest regards,

Yours sincerely,

Emma Twiggs.

Note that in this case the one wife writes to the other. She would write informally in much the same way to a

bachelor or widower whom she wished to invite.

### Accepting

Dear Mrs. Twiggs,

Thank you very much indeed for your kind invitation for Friday, December 4th. Sam and I are most pleased to accept, and you may expect us at 7.30 p.m. We are greatly looking forward to the visit.

Yours sincerely,  
Cynthia Long.

### Refusing

Dear Mrs. Twiggs,

It was most kind of you to send us an invitation for next Friday. To our great disappointment, I am extremely sorry to say we cannot accept, as on that particular evening we have already promised to attend a dance at Castleford. It would have given Sam and me much pleasure to visit you and we both regret that this prior engagement stands in the way.

With renewed thanks,

Yours sincerely,  
Cynthia Long.

In an informal letter of this nature one may specify full details of the prior engagement or other reason for refusal.

### To a Children's Party

In the majority of cases parents prefer to issue formal invitations for children's parties, because the very formality makes the occasion more important to the children and in a measure forms part of their education. If the party is to celebrate a birthday the fact should *not* be stated (except in the case of a Coming-of-age Party) because it suggests too obviously that presents should be brought by the guests. The invitations ought to be written on square-shaped correspondence cards and enclosed in envelopes of suitable size.



## Invitations

Mrs. Twiggs requests the pleasure of the company of Miss Ethel and Master Walter Long on Friday, December 4th.

The Willows, 4.30 to 9 p.m.  
Dirbiton.

November 27th, 1933.

In such an invitation girls' names are placed before those of boys. An *only* daughter would be invited as Miss Long, and we can assume in the above case that there is a baby daughter too young to be invited—hence the "Ethel." Two daughters would be invited as "the Misses Eva and Ethel Long"; two sons as "Masters John and Walter Long," the same rules applying in the answer.

## Accepting

Miss Ethel and Master Walter Long have great pleasure in accepting the kind invitation of Mrs. Twiggs for Friday, December 4th.

West Holme,  
Merrilands.

November 28th, 1933.

## Refusing

Miss Ethel and Master Walter Long thank Mrs. Twiggs for her kind invitation for December 4th, but regret they are not able to accept owing to the fact that their baby sister is suffering from whooping-cough.

West Holme,  
Merrilands.

November 28th, 1933.

In such circumstances it would be quite in order for Mrs. Long to enclose with the refusal a friendly note to Mrs. Twiggs explaining in more detail the reason for the children's refusal and expressing their keen disappointment. On the other hand, if Mrs. Twiggs' children are considered by Mrs. Long to be undesirable companions for her girl and boy the refusal may end more coldly with . . . *regret they are unable*

## THE LETTER-WRITER

*to accept owing to a previous engagement.*

## To a Children's Party (Informal)

In this case the ordinary household note-paper is used and the invitation issued in this manner :

Dear Mrs. Long,

Winnie and Fred are having a few friends to tea and supper on Friday, December 4th, from 4.30 to 9 p.m. It would give them great pleasure if you would allow Ethel and Walter to come.

We hope to arrange a little dance for some of the elder children.

Yours sincerely,  
Emma Twiggs.

## Accepting

Dear Mrs. Twiggs,

Ethel and Walter ask me to thank you for your very kind invitation for Friday, December 4th, and I am delighted for them to accept. They are looking forward to the party with great pleasure, and either my husband or I will fetch them at 9 p.m.

With renewed thanks and kind regards,

Yours sincerely,  
Cynthia Long.

## Refusing

Dear Mrs. Twiggs,

Ethel and Walter ask me to thank you for your very kind invitation for Friday, December 4th, but I regret exceedingly to say that I am not able to accept for them. Baby is suffering from a mild attack of whooping-cough and the doctor wishes the other children to remain at home. They are, of course, very disappointed.

With renewed thanks and kindest remembrances,

Yours sincerely,  
Cynthia Long.

Alternatively, if Mrs. Long really does not wish her children to go, she

can write more stiffly . . . *I am not able to accept for them because unfortunately they have a prior engagement with other friends.*

## To a Dance (Informal)

In these days of small houses it is quite the custom to hire the local Parish Room, Memorial Hall, British Legion Hall, or other building for the purpose of giving a dance. In such an event the invitation may be of an informal character, thus :

Dear Mrs. Long,

We are giving a dance at the St. Luke's Parish Hall on Friday, December 4th, at 9 p.m., and should be pleased to have the company of yourself and Mr. Long.

Yours sincerely,  
Emma Twiggs.

## Accepting

Dear Mrs. Twiggs,

Thank you very much indeed for your kind invitation for Friday, December 4th. Sam and I are most pleased to accept. We are greatly looking forward to the dance.

Yours sincerely,  
Cynthia Long.

## Refusing

Dear Mrs. Twiggs,

It was most kind of you to send us an invitation to your dance next Friday. Unfortunately I am not able to accept as we have an engagement that evening to dine with friends at Muddiford. Both my husband and I greatly regret that we are not free to come to you.

Yours sincerely,  
Cynthia Long.

## To a Dance (Formal)

The most formal method of inviting one's friends to a dance is to use ordinary "At Home" cards, and write the word "Dancing" (or "Music" in the case of a *Musical*

*Party*) in the top left-hand corner. Such a card should read :

Dancing.

Mrs. Twiggs

At Home

Friday, December 4th.

9 p.m.—1 a.m. R.S.V.P.

"R.S.V.P." is an abbreviation for *Répondez s'il vous plait* (Reply, if you please), and is usually put on "At Home" cards and also on many invitations, especially when a good deal of catering has to be arranged.

## Accepting

The reply to such an invitation should be stiffly formal. If there are several people to be invited from one house, a card should be sent to each. This is the best form of reply, assuming that the envelope containing the "At Home" card was addressed to Mr. and Mrs. Samuel Long :

Mr. and Mrs. Samuel Long have great pleasure in accepting Mrs. Twiggs' kind invitation for December 4th.

West Holme,

Merrilands.

November 28th, 1933.

## Refusing

Mr. and Mrs. Samuel Long greatly regret that, owing to a prior engagement, they are unable to accept Mrs. Twiggs' kind invitation for December 4th.

West Holme,

Merrilands.

November 28th, 1933.

Either the acceptance or the refusal should be written on a square-shaped correspondence card. The reason for refusal may be specified in detail if desired.

## To Tea

Dear Mrs. Long,

I shall be very pleased if you can come and have tea with me on

## Invitations

Friday next, December 4th, at four o'clock.

Yours sincerely,  
Emma Twiggs.

## Accepting

Dear Mrs. Twiggs,  
I shall be delighted to come and have tea with you on Friday next. Thanks for the kind invitation.

Yours sincerely,  
Cynthia Long.

## Refusing

Dear Mrs. Twiggs,  
Thank you very much for your kind invitation to tea on Friday next. I am sorry to say I cannot accept, as I have promised to attend the Speech Day celebrations at Walter's school.

With renewed thanks,  
Yours sincerely,  
Cynthia Long.

It would not be good taste to use a correspondence card for inviting friends to tea. Ordinary note-paper and envelopes should be employed, both for the invitation and the reply.

## To a Picnic

Dear Mrs. Long,

As the weather seems so settled and we have some friends staying with us we are planning a picnic in Pavernake Forest on Saturday next, June 20th. We propose taking the motor coach which starts from Dirbiton Post Office at 1.40 p.m., and it is only a short walk to the Forest from where the coach branches off at the Wilton Cross Roads. My son will take the picnic basket and all the necessaries on his motor cycle, and we hope you and Mr. Long and the two elder children can come. Will you meet us at the Post Office in good time for the coach?

Yours sincerely,  
Emma Twiggs.

## THE LETTER-WRITER

The point about this letter is that it is so definite. It states where the picnic is to be held; how the rendezvous is reached; what time the coach starts and from where; and what arrangements are being made for food. No necessary detail is omitted.

## Accepting

Dear Mrs. Twiggs,

Thank you very much indeed for your letter. We think it is a splendid idea to have a picnic in the Forest next Saturday, and my husband and I as well as Ethel have the greatest pleasure in accepting. Walter, I regret to say, will not be able to come as he has been picked to play cricket with his school First XI.

We will be at the Post Office shortly after half-past one, and are looking forward to a most enjoyable time.

Yours sincerely,  
Cynthia Long.

If *refusing*, write a letter giving the reason so far as is desirable.

The above examples will form a sufficient guide to the necessary correspondence in connection with the ordinary round of small social engagements. The Tea invitation may easily be adapted to the needs of a Luncheon, and the tendency is more and more to write brief, friendly notes and to be formal only on very special occasions. The chief points to remember when issuing any invitation are to give the place, the date, the time and the nature of the event. If there is any room for doubt, one could write in a corner of the card or letter "Morning Dress" or "Evening Dress" without giving offence, but this matter ought never to be left in uncertainty. There is nothing more embarrassing than to be in morning attire in a roomful of people wearing evening dress.

It is in good taste always to give seven clear days' notice when issuing

## THE LETTER-WRITER

## Invitations

invitations to social functions, and even longer in the case of a dance.

### To Make a Stay

Dear Mrs. Long,

We have taken a cottage in the country (*or a bungalow at the seaside*) and should be very pleased indeed if you would come down and spend the week-end (*or a week, or some specified period of time*). Could your husband also spare the time to come? The country (*or the seaside*) is very pleasant just now and I believe we should find plenty of amusement. We are on the main road, but some distance from the railway station, and perhaps your most convenient plan would be to take the motor coach leaving the Marble Arch at 2.30 p.m. (*or: There is an excellent train from Paddington at 3 p.m. which, of course, I would meet*). Please come, if you possibly can.

Yours sincerely,

Emma Twiggs.

In this case mention of a definite motor coach or train is a kindly hint of the time when a visitor can be most conveniently received.

### Accepting

Dear Mrs. Twiggs,

It was most kind of you to send me such a charming invitation to stay with you for the week-end, and I have the greatest pleasure in accepting both for myself and my husband. We will come by the train you mention and shall look forward very much to meeting you at the station.

With renewed thanks for the invitation,

Yours sincerely,

Cynthia Long.

### Refusing

Dear Mrs. Twiggs,

It was most kind of you to send such a charming invitation for my

husband and I to come and stay with you for the week-end at your seaside bungalow. I am extremely sorry to say, however, that we cannot accept. My husband's mother is very sadly indeed and has the doctor in close attendance, and we honestly feel that we cannot leave home in these circumstances. It is a great disappointment to us both that we cannot come.

Yours sincerely,

Cynthia Long.

### To a Wedding

An invitation to a wedding is always of a formal character. The customary plan is to have invitation cards printed in silver by a local stationer. The wording is usually as follows, a blank space being left in the printing for the names of invited friends:

Mr. and Mrs. Thomas Twiggs  
request the pleasure of the company of

Mr. and Mrs. Samuel Long  
on the occasion of the Marriage of  
their daughter Ethel to Mr. Walter Wray  
at St. Swithin's Church, Dirbiton  
on December 4th, 1933, at 2 p.m.  
and afterwards at

The Masonic Hall, Dirbiton.

R.S.V.P.

### Accepting

Mr. and Mrs. Samuel Long have great pleasure in accepting the kind invitation of Mr. and Mrs. Thomas Twiggs to attend the Marriage of their daughter Ethel to Mr. Walter Wray at St. Swithin's on December 4th, and afterwards at the Masonic Hall, Dirbiton.

### Refusing

Mr. and Mrs. Samuel Long thank Mr. and Mrs. Thomas Twiggs for their kind invitation to be present at the Marriage of their daughter Ethel. They regret, however, that they cannot accept, as they will be away from home for a few days at



## Invitations

the beginning of December (or other reason).

Either the Acceptance or the Refusal should be written on a square-shaped correspondence card and enclosed in a suitable envelope.

### To a Coming-of-Age Dance

Mr. and Mrs. Thomas Twiggs request the pleasure of the company of Mr. and Mrs. Samuel Long at a Dance (or Reception, or Party) to be held at the British Legion Hall, Dirbiton, on Friday, December 4th, 8 p.m. to 1 a.m., to celebrate the Coming-of-Age of their Son, Walter. Evening Dress. R.S.V.P.

An Acceptance (or Refusal) should be written on a correspondence card in the third person. Those accepting such an invitation would normally take a small present for the person in whose honour the event had been arranged. Invitations and Acceptances (or Refusals) to a *Silver Wedding* or *Golden Wedding* celebration would be written in a very similar style.

### To a Christening

It is not customary to issue a formal invitation to a Baptism or Christening, and usually a simple little note on these lines is written by the mother :

Dear Mrs. Long,

It will be a very great pleasure if you can be present at the Christening of our new little daughter after the Children's Service at St. Swithin's, Dirbiton, on Sunday next, December 6th. The ceremony will take place at about a quarter to four, and I hope you will be able to return here to tea afterwards.

Yours sincerely,  
Emma Twiggs.

### Accepting

Dear Mrs. Twiggs,

Thank you very much<sup>r</sup> for your kind letter and for asking me to be

## THE LETTER-WRITER

present at Norah's Christening. I shall be most delighted to come and also return with you to tea. I am looking forward greatly to seeing baby and hope you are now quite well and strong again.

Yours sincerely,  
Cynthia Long.

### Refusing

Dear Mrs. Twiggs;

It was most kind of you to send me an invitation to be present at baby's Christening, but I am extremely sorry to say I cannot accept as we have some friends coming in to tea and supper on Sunday. I shall look forward though very much to seeing little Norah another time and hope you are now quite well and strong again.

Yours sincerely,  
Cynthia Long.

Though the godparents generally give small presents, it is not necessary for guests at a Baptism tea to do so. Many such visitors would content themselves with taking a few flowers.

### To a Funeral

Generally speaking, no formal invitations are issued to attend a funeral. The arrangements are usually notified by an announcement in the newspaper, giving details of the time and place of service, the notice being often inserted by the undertaker at the request of the bereaved family. In the case of very old friends of the family and those who may not see the newspaper, someone may write a few lines of this nature :

Dear Mr. Long (or Dear Sir, if not known),

It is my sad duty to let you know that Mr. Thomas Twiggs passed away in the early hours of this morning. Mrs. Twiggs has asked me to inform you that the funeral will take place at St. Swithin's, Dirbiton, at 12 noon on December 5th, and

afterwards at the Borough Cemetery,  
Great East Road.

Yours faithfully,  
John Quennil.

Neither Acceptance nor Refusal is necessary in such a case—except perhaps in those instances where the funeral takes place in some very remote district where arrangements have to be specially made. It would be good taste, however, for the recipient of such a letter to acknowledge it on a subsequent date and briefly express his thanks to the writer.

### LETTERS OF CONDOLENCE

#### Loss of Husband

Dear Mrs. Twiggs,

It has come as a terrible shock to us to hear of your irreparable loss, and I hasten to write both for my husband and myself to offer you our deepest and most heartfelt condolences. We both know how we shall miss a very dear friend and hope very earnestly that you will be able to bear up under your sorrow. The one small ray of comfort is the knowledge that Mr. Twiggs did not suffer.

With all sympathy and very kindest thoughts,

I remain, dear Mrs. Twiggs,  
Yours sincerely,  
Cynthia Long.

#### Loss of Wife

Dear Mr. Twiggs,

My wife and I have only just heard of your terrible loss, and I am writing at once on behalf of us both to tender to you our most sincere condolences in your bereavement. Mrs. Twiggs will be missed on every hand, but we know what a comfort your dear children will be to you.

Assuring you of our deepest sympathy and with kindest thoughts,

I am, dear Mr. Twiggs,  
Yours sincerely,  
Samuel Long.

#### Loss of Child

Dear Mrs. Twiggs,

The news has only just reached us that little Ethel has passed away in the Cottage Hospital, and I am writing immediately on behalf of the whole family to offer you and Mr. Twiggs all the condolences of true friendship. We feel for you most deeply in your terrible loss and grief, and if there is anything we can do at this sad time I do hope you will not hesitate to let me know. Could Walter come to me for a few days? I would look after him with the most loving care.

With the utmost sympathy from us all and trusting God may give you strength and fortitude,

I am, dear Mrs. Twiggs,  
Yours affectionately,  
Cynthia Long.

#### From an Employer

Dear Mrs. Twiggs,

On reaching the office this morning I was at once informed that Mr. Twiggs passed away last evening, and I hasten on behalf of myself and the staff to write and express to you and the family our most sincere condolences. Mr. Twiggs was a loyal servant of the Company, greatly respected by the directors and most lovable and honourable as a colleague. He will be greatly missed, and I hope you will allow us to send a few flowers as a token of our universal sorrow.

A little later on when time has somewhat softened the terrible shock I hope you will come and see me so that we may quietly discuss together your position.

With every sympathy in your irreparable loss,

I am, dear Mrs. Twiggs,  
Yours faithfully,  
Samuel Long,  
Managing Director,  
The Medium Supply Co. Ltd.

Long letters of condolence, in which one dwelt at length upon the virtues of the departed and gave Biblical quotations, were once the custom, but this is fortunately no longer the case. Except between relatives and close friends, or from an employer to the relatives of a deceased employee, letters of this nature are, strictly speaking, not necessary at all. They are, indeed, more apt to bring distress than comfort to the bereaved.

On hearing of the death of a neighbor or someone who is neither very near nor very dear to you, take an ordinary visiting card bearing your name and write across the top *In Deepest Sympathy*. Place the card in an envelope with a narrow black border and either dispatch it by post or put it through the letter-box. If you are sending flowers or a wreath, the card may be attached with white ribbon, flowers and card being adequate testimony to your condolence.

## LETTERS OF THANKS

**T**HERE are a great many social occasions where letters of thanks are necessary, and in this section are given specimens of such correspondence.

### After Making a Stay

Dear Mrs. Twiggs,

We reached home quite safely after a most pleasant journey, and I am writing at once to tell you how thoroughly my husband and I enjoyed our week-end visit to your seaside bungalow. I need scarcely say how extremely comfortable we were, and we both most fully appreciate your great kindness to us.

We liked your friends in the adjoining house immensely, and the view out across the Bay from your dining-room windows was simply delightful. Sam declares he feels as fit as if he had had a month's holiday, and he is still talking

about his fishing experiences with Mr. Twiggs.

With renewed and very hearty thanks and kindest remembrances from us both,

I am, dear Mrs. Twiggs,

Yours affectionately,

Cynthia Long.

### For a Birthday Present

Dear Uncle Dick,

I happened to be looking out of the window when the railway company's lorry arrived, and you can just imagine my excitement when I found it was bringing a box for me. I do not know now how I waited to undo the string and move aside the packing, but I was simply delighted when I came to the beautiful railway engine.

You could certainly not have sent me a better present for my birthday, because I am always so keen on railways. I have put the rails together and had a trial run and am pleased to say the engine goes just splendidly and is in perfect order.

It was so kind of you to think of me and you could not possibly have sent a present that I value more. Thank you so much, dear Uncle Dick, and I hope you will come and see the engine working before very long.

Your affectionate Nephew,

Charlie.

### For a Wedding Present (Woman)

My dear Agnes,

The beautiful brass dinner gong you so very kindly sent us arrived quite safely last evening, and Jack and I unpacked it together. He is just as delighted with it as I am, and it will make such a pretty and useful addition for our hall in the new home. There is just the place for the gong outside the dining-room door and you could not have sent us a present that would be more welcome.

I am so pleased you will be able to come to the wedding, and you can well

## THE LETTER-WRITER

## Letters of Thanks

imagine how busy Mother and I are getting things ready. With renewed and most appreciative thanks from us both,

Yours very sincerely,  
Dora.

### For a Wedding Present (Man)

My dear Stone,

On reaching home this evening from the office I found awaiting me the magnificent canteen of cutlery and table silver subscribed for by so many kindly colleagues. Of course, I at once took the canteen round to my fiancée's house to place it with the other wedding presents, and she is just as delighted as I am, especially as we had so far made no arrangements for the knives, spoons and forks for our new home.

I notice that there is no list of those who have so generously subscribed to this handsome present, but evidently you have been the kindly secretary and treasurer in organising the gift, and I must therefore thank you most heartily on behalf of us both and ask you to convey our thanks to all the contributors. No present could have been more welcome and we most gladly accept it in token of good wishes from you all.

With very appreciative thanks to you for what you have done, and hoping you can spare time to come to the reception if not to the wedding itself,

Yours sincerely,  
J. C. Clements.

J. S. Stone, Esq.,  
Secretary,  
Messrs. Triggs, Walker & Co. Ltd.

### For Theatre Tickets

Dear Mrs. Twiggs,

It was so very kind of you to send us tickets for the play "The Editor's Chair," and we are simply delighted to accept them, because we have for a long

while wanted to see John Slaymore in a leading part.

It will be a great pleasure to us to use the tickets, and I am looking forward to the evening immensely. I will tell you our opinion of the play at our next meeting.

With renewed thanks and kindest regards,

Yours sincerely,  
Cynthia Long.

### For an Entertainment

Dear Uncle Will,

I am writing on behalf of Cissie and myself to thank you very, very much for the splendid evening you gave us. We did so thoroughly enjoy having dinner with you at a restaurant—and such a delightful dinner, too!—and the Military Tournament afterwards was just lovely. I think I liked the jumping contests best, for I am never tired of watching horses, but Cissie liked the battle scene.

Thanking you again for the evening, which was such a Red Letter occasion to us both,

Your affectionate Niece,  
Cora.

### Flowers during Illness

Dear Mrs. Long,

Now that I am convalescent again, Doctor says I may write a few letters, and one of the first is going to be to you to thank you for your many kind inquiries during my illness, and for the most lovely flowers you sent me.

The nurse I had was particularly skilful with flowers and looked after them splendidly, and I need scarcely attempt to describe the pleasure those gay blooms gave me and how much I looked forward to them. I shall hope directly I get back from a short stay at the seaside to drop in and thank you personally for all your kindness.

Yours sincerely,  
Emma Twiggs.



## Letters of Thanks

### For Using Influence

The Rev. E. P. Chasterton, M.A.,  
Headmaster,  
St. Wilberforce School,  
Chadwick, Notts.

Dear Mr. Chasterton,

You will be pleased to hear, I am sure, that Walter has just been appointed junior clerk in the office of Messrs. Tanger and Tanes, and I am writing to thank you most cordially for your great kindness in giving him such a splendid recommendation. I feel sure that your influence helped him a great deal in securing this start on the ladder of life, and both the boy's mother and I are very grateful to you.

Walter is determined to live up to the high opinion you have evidently formed of him.

Yours sincerely,  
Thomas Twiggs.

### After a Funeral

It is customary after a funeral to dispatch to people who have sent flowers a few words of thanks on a black-edged card. Such cards are usually purchased from a local stationer and are posted in the ordinary way in envelopes to match. When special letters of condolence are received they should be replied to briefly by the recipient within a reasonable period of the funeral, the following being a specimen letter for such occasions:

Dear Mrs. Long,

This is the first time I have felt able to reply to your very kind and sympathetic letter, but I do so now most gratefully. I can scarcely tell you how much we miss dear little Ethel, but condolence such as yours was of the utmost comfort to us.

It was most thoughtful of you to suggest taking Walter. Fortunately my mother was able to look after him at her house, and I sent him away directly Doctor told me of the seriousness of Ethel's illness. It would be so nice if you would come and see me

## THE LETTER-WRITER

now—will you drop in and have tea next Tuesday?

Yours sincerely,  
Emma Twiggs.

## LETTERS OF CONGRATULATION

THERE are a great many occasions in social and family life when one is called upon to write letters of congratulation, and the following are examples of this class of correspondence:

### On Becoming Engaged (Woman)

My dear Cora,

I have only just heard the news and am writing at once to congratulate you most heartily upon your engagement. I first knew Jack so long ago as when we were all at school together and think you are both very fortunate young people indeed. Is it to be a long engagement? You must write and let me have all details when you have time.

All good wishes in the world to you both!

Yours very sincerely,  
Eva.

### On Becoming Engaged (Man)

Dear old Jack,

My sister told me the news at breakfast this morning, and I am writing immediately to offer you my most sincere congratulations, all good wishes, and every possible hope for your future happiness. So far I have not had the pleasure of meeting your wife-to-be, but hope to do so very shortly so that I may congratulate her as well.

With repeated good wishes and the best of luck to you both,

Yours most sincerely,  
Tom B. Eaton.

### Birth of a Child

Dear Mr. and Mrs. Twiggs,

I see by our newspaper this morning that a little son has come to take up

his permanent residence at your home, and am writing at once to offer you most hearty congratulations from both my wife and self. We wish the young gentleman all possible health and good fortune and look forward very much to the time when we may first make his acquaintance.

My wife asks me to send a few flowers with this note and to say that she hopes to call as soon as Mrs. Twiggs may receive visitors so that she can offer congratulations in person and actually see the dear little boy.

Yours very sincerely,  
Samuel Long.

### Success in Examination

Dear Mrs. Twiggs,

We see from the announcement in our local newspaper that Walter has not only passed his examination successfully but also takes third place among the candidates from all over the county. The weathering of this stiff test is bound to make a great deal of difference to Walter's advancement in the profession he is going to take up, and we both congratulate you most heartily upon having such a clever son and wish him all future success. Will you very specially convey our united good wishes to Walter?

Yours sincerely,  
Cynthia Long.

### Birth of Grandchild

Dear Mrs. Twiggs,

The news has just reached us of the arrival of Ethel's first baby—a very bonnie boy. I am writing by this post to congratulate the young mother and father, but it would not be right if I failed to write to you and Mr. Twiggs as well and be early among those who salute you as grandparents, offering you also our heartiest congratulations and every possible good wish.

You are young indeed to be a grandmother, but this simply means that you will derive still greater happiness

from your wee grandson. You must be careful not to spoil him, however! I shall look forward very much to seeing Ethel and the baby, and am so glad to know that everything has gone so well. Has a name yet been decided upon for the latest member of the family?

With kindest remembrances to  
Grannie and Grand-dad,  
Yours sincerely,  
Cynthia Long.

### On Securing an Appointment

Dear Mr. Long,

I am simply delighted to hear that you have been successful in securing the appointment of — and feel sure you will fill the new position with every credit to yourself and those around you. It is a signal honour to have obtained the post in a field of such keen competitors, but I am sure you deserve all the success that has come to you and that it is but a stepping-stone to an even higher position.

Our very best wishes accompany these congratulations,

Yours sincerely,  
Thomas Twiggs.

### SUNDRY SOCIAL LETTERS

#### To a Neighbour in Trouble

Dear Mrs. Twiggs,

Though I saw Doctor's car at your gate yesterday, I have only heard to-day of the illness of your husband and take the earliest opportunity of writing these few lines to tell you how truly sorry we both are. We hope that the illness will be of short duration and that it will not be very long before Mr. Twiggs becomes quite convalescent.

If there is anything I can do in any way, will you very kindly let me know? Could I see to some of your home shopping? Could I make you some beef tea or look after the children for you? I shall feel disappointed if you do not call upon me in some way

to help at a time when I know you must be very fully occupied with your patient.

Assuring you of our sympathy and with all good wishes for your invalid's rapid recovery,

Yours sincerely,  
Cynthia Long.

### Complaint to a Neighbour

A letter of complaint to a neighbour should never be written hastily, but only after mature consideration and repeated trials of other methods. A friendly word over the fence is often far more efficacious than correspondence and the written word remains long after the cause which prompted it has been swept away. In some circumstances, however, a letter is imperative, and something on these lines may then be composed :

Dear Mrs. Twiggs,

I am very sorry indeed to have to complain, but the conduct of your two boys is becoming such that we simply cannot tolerate it longer. Between them they have broken a complete gap in the privet hedge which divides our gardens, despite the fact that the hedge is my property. They have done this mischief to come through after their ball ; and, through playing with a cricket ball, have broken two large panes of glass in our conservatory. Further, our cat was struck yesterday with a pellet from an airgun. I did not actually see the gun, but heard the discharge distinctly from one of your upper windows.

It is my last possible wish to be either un-neighbourly or unreasonable, and I feel sure you will accept this letter in the same spirit as that in which it is written. At the same time, if firm steps are not taken by you and Mr. Twiggs to put a stop to this continual annoyance we shall have to find more drastic measures.

Yours sincerely,  
Cynthia Long.

### Excuse at School (Illness)

Dear Mr. Parker,

I am sorry my son William was unable to attend school yesterday, Tuesday. He complained of biliousness and headache when he first awakened in the morning and I considered it advisable to keep him in bed most of the day.

I am glad to say he has now completely recovered from his slight indisposition.

Yours sincerely,  
Emma Twiggs.

### Excuse at School (Other Engagement)

Dear Mr. Parker,

I should be very much obliged if you would kindly accept my excuses for the absence of my son William from school yesterday, Wednesday. It was the occasion of a niece's wedding, and it was my husband's wish that as many members of the family as possible should be present, even the younger ones.

With compliments, I am, dear Mr. Parker,

Yours sincerely,  
Cynthia Long.

### For a Medical Certificate

Dear Mr. Bones,

My daughter Effie is applying for a post as shorthand-typist in the office of the North Star Insurance Company, and it is necessary that a doctor's certificate should accompany the application saying that she enjoys normal health and strength.

You have known Effie since she was born and have attended her in all her minor childish complaints, and I should be obliged if you would kindly grant this certificate. I am enclosing stamped, addressed envelope; but, if you feel you would like to see Effie first, I will bring her along to-morrow evening.

Thanking you in anticipation,

Yours sincerely,  
Emma Twiggs.

## THE LETTER-WRITER

## Business Letters

With a Donation

The Hon. Sec.,

Merrylands Cottage Hospital.

Dear Sir,

In response to your appeal, I have very much pleasure in enclosing Postal Order for 10s. 6d., which I should like you kindly to acknowledge in the joint names of my husband and myself. We would prefer you to regard this sum purely as a donation, as we cannot at present see our way clear to promise an annual subscription.

With all good wishes for the welfare of the Hospital,

Yours faithfully,

Cynthia Long.

For a Hospital Letter

Sir Gareth Jones, K.C.V.O.;

Splitshire Castle,  
Splitshire.

Sir,

I am venturing to trouble you with these few lines to ask if you will very kindly grant me two or three subscribers' Letters of Admission to the Merrylands Cottage Hospital.

My husband, who is employed in private service as a gardener, has to undergo an internal operation and requires six letters to gain admission to the Hospital, besides needing two a week so long as he is an inmate. My husband has obtained one letter from the Sick Benefit Club to which he belongs, two from the Rector of the Parish and one from his employer, and the Hon. Sec. of the Hospital now kindly suggests that I should write to you in the earnest hope that you have some which you can spare.

Thanking you in grateful anticipation, I am, Sir,

Yours respectfully,

Elizabeth Berry.

## BUSINESS CORRESPONDENCE OF THE HOME

IN every home, however humble it may happen to be or whatever its size and affluence, there is bound to

be a certain amount of business correspondence. Some of it will be of a formal character, represented by courteous little "covering" notes when sending rent or remittances. Other letters will be of a more important nature, and it is usually advisable that copies should be kept for future reference.

When letters are typewritten, a sheet of carbon paper is the simplest method of procuring a facsimile copy. Alternatively, one may purchase through most stationers books specially prepared for taking automatic copies of pen-written letters. On the other hand, it would probably serve the purpose to write out a separate fair copy of a letter before it was dispatched. In courts of law the facsimile or automatic copies would, of course, carry the greater weight.

Business letters should be brief but not necessarily terse, and in the case of sustained correspondence—such as with one's landlord—there is room to suggest something of a cordial relationship different from just the stiffest formality.

## When Sending Rent Direct

Dear Sir,

Herewith please find cheque value £10 10s., being rent on this property due at Michaelmas. Kindly forward receipt at your convenience.

With compliments, I am, dear Sir,

Yours faithfully,

A. Tennant.

## When Paid Through Agents

Messrs. Sandpiper & Trout,  
House and Estate Agents,  
High Street, Merrilands,  
Surrey.

Dear Sirs,

I have much pleasure in enclosing herewith cheque for £10 10s., which please receive on behalf of the landlady, Mrs. Wiggins. It represents one quarter's rent on this property, due



## Business Letters

at Michaelmas. Kindly send receipt at your convenience.

Yours faithfully,  
A. Tennant.

## When Deducting Property Tax

Dear Sir,

Herewith I have much pleasure in enclosing cheque for £4 5s., representing one quarter's rent on this house due at Lady Day, after deducting Landlord's Property Tax for the year, viz., £6 5s., as per the enclosed receipt from the Income Tax collector. Kindly acknowledge at your convenience.

With kind regards,  
Yours faithfully,  
A. Tennant.

## With a Complaint

Dear Sir,

The enclosed cheque for £10 10s. is for one quarter's rent on this house, due to you at Christmas. I shall be glad if you will kindly forward a receipt at your convenience.

May I take this opportunity of again calling your attention to the state of the roof? Three slates have been moved out of position near the chimney stack at the south-westerly corner of the building and the water comes in so badly that it has seriously affected the ceiling of the bedroom underneath. The main down-pipe from the guttering at the north end of the house has also fallen away from its supports near the eaves, with the result that rain-water escapes down the brickwork and dampness is showing not only in the bedroom, but also in the sitting-room underneath.

You may remember that I drew your attention to these matters when remitting rent at Michaelmas. Nothing was done during the autumn, however, but it is absolutely imperative that repairs should be put in hand without further delay. In the event of a fall of snow the position would be even worse than it is now.

## THE LETTER-WRITER

With seasonable compliments and hoping you will be able to take immediate action in this matter,

Yours faithfully,  
A. Tennant.

## Giving Notice to Quit

Dear Sir,

I shall be obliged if you will accept this letter as formal notice to quit and deliver up to you these premises as from Michaelmas next, i.e., September 29th, 1934.

Yours faithfully,  
A. Tennant.

Note: If you are writing from another place, give the actual address of the place you are giving up, i.e., . . . and deliver up to you the premises situated at 374 Minster Street, Hubbleham, which I now hold from you, as from Michaelmas next, etc.

When sending formal notices it is wise to dispatch by Registered Post, because one could then obtain proof of delivery if it were needed.

## Requesting a Rent Reduction

Dear Sir,

In remitting the enclosed cheque for £10 10s. for rent due at Michaelmas—the receipt of which kindly acknowledge at your convenience—I should like to ask you if you will closely consider the question of granting me a reduction of rent as regards these premises which I hold from you.

Unfortunately my own salary has been considerably reduced of late, and I find out on inquiry that other houses in the neighbourhood of similar style and accommodation are being let at a lower rent than the one I am now paying. Indeed, if you cannot see your way to meet me in this matter, I shall have seriously to think of removing elsewhere. At the same time, I should be sorry to do this in view of the happy relationship that has existed between us over such a long period of years.

Thanking you in anticipation and with kind regards.

Yours faithfully,  
A. Tennant.

## Asking to be Released

Dear Sir,

As you were aware when I took these premises from you, I am under-manager to a firm of multiple-shop owners in this town. I have heard this week, however, that I am shortly to be made manager of our branch in Exeter, and am afraid this promotion will necessitate moving away from Merrilands.

You were kind enough to grant me an agreement for three years when I took this house, and eighteen months of the period remain after the next quarter day at Michaelmas. Will you release me from the agreement at Michaelmas so that I may quit and deliver up to you the premises at that date? If not, I shall have to put the matter into the hands of our local house and estate agents to find me a suitable tenant under the terms of our agreement.

Thanking you in anticipation for your consideration,

Yours faithfully,  
A. Tennant.

## Postponement of Rent

Dear Sir,

With reference to the rent due to you on June 24th in respect to my tenancy of these premises, I am writing to ask if you will very kindly allow the matter to stand over for a short while. Ever since the spring I have had nothing but misfortune, for my wife was taken ill late in March and is only just approaching her convalescence, after a most serious and terribly expensive surgical operation and a lengthy period in a nursing home.

As you know, the rent I owe at the June quarter is £10 10s., and this is the first time I have been behindhand. What I propose is to pay you £5 5s. at

half-quarter day early in August and £15 15s. at Michaelmas to put matters right between us, and I should be relieved to know that you could meet me to this extent.

Thanking you in anticipation,  
Yours faithfully,  
A. Tennant.

## Acknowledging Rent

Dear Sir,

I thank you for your letter of yesterday's date enclosing cheque for Rent due at Michaelmas, viz., £10 10s. I have much pleasure in enclosing formal receipt herewith.

Yours faithfully,  
A. Landlord.

## Regarding a Complaint

Dear Sir,

I am in receipt of your letter with cheque for rent due at Lady Day and now enclose formal receipt. With regard to your complaint that the house needs a thorough external painting, and a request from you that this work should be done forthwith, I regret exceedingly to say that I am not in a position at the moment to meet such an expense. The business from which I derive my main livelihood has felt the general depression acutely, and if it were not that I had been thrifty and put some small savings into house property, I scarcely know where we should be at the moment.

The house you occupy is weather tight and perfectly sound in a sanitary sense, and I must ask you to be good enough to defer your request for general painting externally until the times are more propitious. After all, no one will suffer through the neglected woodwork more than the owner.

With regrets that I cannot fall in with your wishes,

Yours faithfully,  
A. Landlord.

## Notice to Quit

Dear Sir,

I hereby give you notice to quit

## Household Letters

and deliver up to me at Michaelmas, September 29th, 1934, the premises you now hold from me at 374 Minster Street, Hubbleham.

Yours faithfully,  
A. Landlord.

### Pressing for Rent

Dear Sir,

We have now entered the month of November, and I am writing to remind you that I have not yet received the quarter's rent due from you at Michaelmas, viz., September 29th.

The customary twenty-one days' grace has long since expired, and I must ask you to let me have your cheque by return of post. Failing the receipt of a remittance from you, I shall be most reluctantly compelled to take steps for the recovery of the rent.

Yours faithfully,  
A. Landlord.

### Asking for a Reference

Dear Sir,

Mr. A. Tennant, whom I believe is in your employ, is proposing to rent from me at £42 a year on an agreement for three years a dwelling house situated at Minster Street, Hubbleham. Mr. Tennant has been good enough to give me your name as a reference, and I should be obliged if you would kindly let me know if you consider he would prove a satisfactory tenant and be able regularly to meet the rent I have quoted.

Thanking you in anticipation.

Yours faithfully,  
A. Landlord.

## SUNDRY HOUSEHOLD LETTERS

### When Moving House

The Manager,

Messrs. Red Pantehnicos Ltd.,  
121 Wool Street, Blackham.

Dear Sir,

We are leaving Blackham at Michaelmas, and I should be much

## THE LETTER-WRITER

obliged if you would submit your estimate for removing the whole of our furniture and household effects from the present address to 19 Feltham Road, Whiteham. Feltham Road is on the outskirts of the town towards the north and about  $1\frac{1}{2}$  miles from the Central Railway Station. It is understood that your men will pack the china in cases which you provide, and that any breakages taking place whilst our property is in your hands will be made good by you.

Knowing how busy you will be just at Michaelmas, I have not specified an actual day for the removal. If you will let me have a choice of days convenient to you I will do my best to fit in with your programme.

Yours faithfully,  
Thomas Twiggs.

### To the Sanitary Inspector

The Sanitary Inspector,

Whiteham Urban District Council,  
Town Hall, Whiteham.

Dear Sir,

I should be very much obliged if you would kindly look into a difficulty in connection with the drainage system at this house, which I rent on lease from Colonel Dash. There is a continuous and most unpleasant smell at the north-east corner of the garden, and the soil at that point seems soddened. I have noticed, too, that members of my family have frequent sore throats.

If you could say when it would be convenient for you to call, I would make a point of being home to meet you.

Yours faithfully,  
Thomas Twiggs.

### Name as Reference

The Rev. David Dale, B.A.,  
St. Faith's Vicarage,  
Whiteham.

My dear Vicar,

We are thinking of buying a new suite of dining-room furniture and

some fitments for the hall on the instalment plan from Messrs. Sideboard & Co. Ltd., and I am asked to provide a reference. Will you very kindly allow me to give your name? You have known me all my life, and I should be extremely obliged if you would grant me this favour.

Thanking you in anticipation and with kind regards,

Yours sincerely,  
Samuel Long.

**Account Received Twice Over**

Messrs. Tacks Bros.,  
General Ironmongers,  
High Street, Whiteham.

Dear Sirs,

I am returning to you the enclosed Invoice for £3 2s. for work done in connection with the hot water system at this house. This account was paid on November 21st, and I hold your firm's printed receipt slip (pink) No. D, 89312, initialled "F. T." This receipt is open to your inspection here at any time, and I should be obliged if you would have the matter set right on your books.

Yours faithfully,  
Samuel Long.

**To the Police, at Holiday Time**

The Officer-in-Charge,  
Western Road Police Station,  
Whiteham.

Sir,

I am writing to inform you that this house will be closed from the morning of Saturday, August 1st next, until the evening of Saturday, August 15th, on the occasion of our summer holidays, which we are spending at the Tall Rocks Hotel, Sunburn—Telephone No., Sunburn 1938.

I should be very much obliged if you would kindly acquaint the officers on this beat that my house will be empty throughout the period named.

Thanking you in anticipation.

Yours faithfully,  
Frank Sweet.

**To the Gas Company**

The Engineer,  
Whiteham Gas Company,  
Whiteham.

Dear Sir,

I am writing to draw your attention to the fact that the pressure of gas at the above-named house is most irregular. Mrs. Twiggs informs me that the heat in her cooking stove varies very considerably and the light in the burners in the sitting-room keeps jumping up and down.

Will you please be good enough to give this matter your attention as early as possible?

With thanks in anticipation,  
Yours faithfully,  
Thomas Twiggs.

**Claim to a Railway Company**

The Chief Goods Manager,  
Middle Counties Railway Co.,  
St. Anselm's Station,  
Whiteham.

Dear Sir,

On August 10th last there was dispatched to me from Deepham at Company's risk by goods train one arm-chair packed in wooden framing and hessian. The chair was duly delivered here on the 16th inst. and my wife signed for it "not examined."

I now find on opening the package that one of the rear legs of the chair was broken off just below the framework and shall be obliged if you will kindly arrange for an inspecting officer to call and examine the damage, as I must make a formal claim against you for the cost of putting the matter right.

Yours faithfully,  
Thomas Twiggs.

**Complaint against Scavengers**

The Surveyor,  
Whiteham Rural District Council,  
Town Hall, Whiteham.

Dear Sir,

I am writing to complain to you of the lax methods of your scavengers



## Regarding Servants

and should be much obliged if you would kindly cause the matter to be looked into without delay. During the last five weeks the scavengers have only called three times to empty our refuse bin and on these occasions they have scattered the litter over both my garden path and the pavement outside. Further, during the recent spell of hot weather, they put no disinfectant at the bottom of the bin when returning it to its place near the back door.

Yours faithfully,  
Thomas Twiggs.

## For Holiday Apartments

Mrs. Miggs,  
Sea View, Beach Road,  
Sunburn-on-Sea.

Dear Madam,

I have seen your address in the 1933 Handbook of the Middle Counties Railway Company and am writing to you regarding accommodation from August 8th to August 22nd inclusive.

We should want one double bedroom for self and wife, with baby of 10 months; a small single room for our daughter of 12 and another room for a son of 7. We should bring baby's portable cot with us and a place would be required under cover for his perambulator. We suggest buying all our own food and leaving the cooking in your hands, and it would be a great advantage if we could have the use of a private sitting-room.

Will you kindly let me know by return of post if you have such accommodation available for the fortnight named and what your charges would be, including the cooking and service.

Yours faithfully,  
Thomas Twiggs.

## Accepting for Apartments

Dear Madam,

I am in receipt of your letter of yesterday's date and note that you can accommodate us with a double bedroom, two small single rooms and a

## THE LETTER-WRITER

private sitting-room. I note also that you have space in a dry shed for the perambulator and that you will do all cooking, setting table, washing up, and so on, we to provide our own food. I am pleased to accept your terms, viz., £6 15s. per week.

We expect to arrive just before 1 o'clock on Saturday, August 8th, and to leave shortly after midday dinner on the 22nd. Looking forward to our stay at your house,

Yours faithfully,  
Thomas Twiggs.

## CORRESPONDENCE REGARDING SERVANTS

### Asking for a Reference

Dear Madam,

Amy Paul has answered my advertisement for a general servant and tells me she was in your employ for nearly two years. Would you very kindly let me know if you found the girl honest, clean in her person and habits and sober, and if you think she could be depended upon for the work of quite a small house?

I enclose a stamped, addressed envelope and should be greatly obliged if you would be good enough to reply to these questions.

Yours faithfully,  
Cynthia Long.

### Reply, Favourable

Dear Madam,

In reply to your letter, I have much pleasure in confirming the statement that Amy Paul was with me for nearly two years, and we only parted company because I wanted someone who was older and more experienced as a cook. I always found Amy clean and perfectly honest as well as sober, and I believe she would suit your purpose in every way.

Yours faithfully,  
Emma Twiggs.

## THE LETTER-WRITER

## Regarding Servant

Reply, Unfavourable

Dear Madam,

In answer to your inquiry of yesterday's date, I always found Amy Paul perfectly honest and clean. I am afraid, however, she was not always trustworthy, and we parted because she would persist in coming in at 11 p.m. on her evenings out instead of at 10 p.m. as I wished. It may be that she got into bad company and there would probably be no scope in this direction at your home in the country. I have nothing else of any kind against the girl.

Yours faithfully,

Emma Twiggs.

Note: Characters and confidential matter of this kind should not in any circumstances be written on a post-card. If a lady A. discharged a girl for theft and heard that the girl was going into the service of another lady, B., A. must not write to B. and tell her about the girl's shortcomings. On the other hand, if B. writes to A. for a character, A. is privileged in giving a perfectly truthful one. Going further, if A., knowing the girl to be of thieving propensities, gave her a good character and she stole from B., then A. might be held responsible to a greater or lesser degree.

It is not libellous in perfectly good faith to give a servant an unfavourable character provided the statements made are true.

For a Nursemaid

Dear Madam,

Emily Snaggs has applied to me for a position as nursemaid to my little daughter, and informs me that she was in your service for nearly three years. Will you very kindly let me know if she is good but firm with children, trustworthy, clean and of even temper? I should like to know also if she is an early riser.

Thanking you in anticipation,

Yours faithfully,

Cynthia Long.

Reply, Favourable

Dear Madam,

In answer to your letter, I have no hesitation whatever in recommending Emily Snaggs for the post of nursemaid. She is nicely mannered and particularly well spoken, and I have always found her kind with the children, clean and good-tempered. I should not have parted with her but for the fact that my son and daughter have now reached school age. I had never once to call Emily in the morning.

Yours faithfully,

Emma Twiggs.

Reply, Unfavourable

Dear Madam,

In reply to your inquiry, Emily Snaggs was with me for nearly three years, and I found her clean in her person and habits, an early riser and most good-tempered. I am afraid, however, I cannot recommend her as a nursemaid, except under constant supervision. Most of her time with me Emily was a general servant, and it was only after my little daughter's birth that I tried the girl as a nursemaid. I found then that she was not trustworthy when out with the perambulator, and I parted with her because she would persist in taking baby to visit some friends of hers in an undesirable part of the town, instead of going to the Park as instructed.

Yours faithfully,

Emma Twiggs.

Mistress to Servant

Sea View,

Sunburn-on-Sea,

August 22nd, 1933.

To Emily,

We shall be returning home on Tuesday next. Some friends are bringing us up in their motor car and we expect to arrive at about 4 o'clock. Please have tea ready and get in some fancy cakes and brown bread from Richardson's.

## Sundry Correspondence

It will not be necessary to re-direct any letters to us after the last collection on Saturday, but please arrange with the milkman, baker and butcher, and have everything for a cold supper on Tuesday evening and breakfast on Wednesday. Your mother, who has been staying with you, may leave on Tuesday evening or stay till Wednesday if she wishes. I hope you have both been comfortable in our absence.

Emma Twigg.

### Servant to Mistress

Mrs. Twigg.

Madam,

I have received your instructions, and will see that tea is ready for you on your return. I have forwarded all letters up to Saturday evening, and will send word to the various tradesmen. Mr., Mrs. and Miss Carpenter called this afternoon. They said they were sorry to miss you, as they are going to Cornwall for a month on Monday.

My mother thanks you for your kind suggestion and will be pleased to stay until Wednesday morning. The cat and dog are very well and the gladioli in the garden just coming out.

Yours respectfully,

Emily Snaggs.

## SUNDRY HOME CORRESPONDENCE

### To a New Doctor

George T. Blake, Esq., M.D.,

The Hawthorns,

Whiteham,

Dear Sir,

I should be very much obliged if you would kindly call and see my little daughter aged 7 in the course of your visits this morning. She was restless and feverish all night and complains of headache and sore throat.

We only moved to this district a few months ago and have so far not needed to have the advice of a doctor. We lived at Winton about eight years, and our medical man there was Dr. Arthur Green, of 28 Hill View.

## THE LETTER-WRITER

Hoping you will come as early as possible,

Yours sincerely,

Emma Twigg.

### To a Milkman

Mrs. Twigg wishes to draw the attention of Mr. Black to the unsatisfactory condition of the milk on several occasions lately. Once or twice there have been actual traces of slime, and the milk itself seems very thin and seriously lacking in cream. Mrs. Twigg has already complained to your roundsman; and, if the milk does not immediately improve in quality, she will feel compelled to take up the matter with the local Medical Officer of Health.

Address, in full.

Date.

### To a Baker

Mrs. Twigg would be glad if Mr. Knead would instruct his van man not to call after Saturday next, the 20th inst., when his weekly book will be paid up to date. Mrs. Twigg is arranging to have her bread from another source in future.

Address, in full.

Date.

### To a Butcher

Mrs. Twigg returns the enclosed delivery slip regarding a leg of mutton sent by Mr. Bones this morning. The slip shows the weight as 5 lb. 14 oz., but Mrs. Twigg finds that on her scales the joint weighs only 5 lb. 8½ oz. This is not the first time Mrs. Twigg has had to complain of being overcharged, and she hopes it will not occur again.

Address, in full.

Date.

### To an Editor

Dear Sir,

I beg to submit herewith for your kind consideration a short story entitled "Up in the Morning." I see that you use short stories of about 2,500 words with a feminine interest, and have endeavoured to fall in with your needs in both respects.

Stamped, addressed envelope is enclosed for the return of MS. in the event of unsuitability.

Yours faithfully,  
Emma Twiggs.

To an Unknown Solicitor

Dear Sir,

We have only recently moved to this district from Scotland, and I find I have now occasion to consult a solicitor with reference to the purchase of a freehold house.

Will you very kindly make an appointment to see me in consultation over this matter? I should be quite free on Tuesday morning next or on Thursday afternoon, or would endeavour to fit in my arrangements with any time you suggest.

Yours faithfully,  
Samuel Long.

To Take Part in a Concert

Dear Miss Wilson,

My son and I are getting up a Concert in aid of the Whiteham Cottage Hospital, and have engaged the British Legion Hall for Saturday evening, November 21st. Will you very kindly come and help us? We know how valuable your soprano songs would be in making up the programme and I feel sure some songs from you would prove of the utmost delight to the audience. Our mutual friend, David Hill, has kindly consented to act as accompanist for the evening, and I have an excellent violinist. Jack would gladly fetch you and take you home again in his car.

Do please come, if you possibly can.

Yours sincerely,  
Emma Twiggs.

To a House Agent

Mr. John Twiddle,

House and Estate Agent,  
High Street, Whiteham.

Dear Sir,

I am looking for a house in your district either to rent or to buy, in the latter event on an instalment plan through a building society or the local

council for preference. I want a house with three bedrooms, two reception rooms and the usual offices, and it should have a moderate garden. If there is a garage or room to erect one, so much the better. I should like the property to be within fairly easy reach of the railway station and should be glad if you would quote me the season ticket charges to London, local rates, water rate, and the price of gas and electric light services.

I could arrange to be quite free all day next Saturday to look over likely properties and would call at your office at 10.30 a.m., if convenient to you.

Yours faithfully,  
Thomas Twiggs.

Complaint to a Neighbour

Dear Mr. Teazel,

I am extremely sorry to appear in the least un-neighbourly, but can refrain no longer from writing to you to complain of the noise your son makes late at night when he returns from a run with his sports motor car. It would appear that he takes a positive delight in retuning and revving up the engine, and not only is the racket positively deafening, but the petrol fumes very often come in through my open bedroom window.

I feel sure it is only necessary for me to draw your attention to this matter and that you will then arrange for your son to attend to his car at a more reasonable hour. We have always been such good neighbours and I am positive you will not allow this little note of complaint to mar our pleasant relationship.

With kind regards,

Yours sincerely,  
Thomas Twiggs.

## LOVE, COURTSHIP AND MARRIAGE

IT is a stock joke in music halls and such circles that the fewer letters that pass between lovers the better. That letters may be used in breach



of promise actions is one of the alleged reasons for this rather threadbare form of humour, and the fact remains that with the majority of couples the correspondence that passes between them in their sweetheart days is kept and cherished, not only till they are veritable Darby and Joan, but even until "death us do part."

In a letter-writer of this kind the field for specimens that can pass between lovers is almost unlimited. It is necessary, however, to treat such correspondence not on conventional lines by any means, but from the point of view of sheer common sense. Any purely personal thoughts, asides and loving interpolations may be added by the actual writers and any other matter that would stamp the epistles with individuality, such as exclusive pet-names, which are kept from the ears of the outside world.

If a note of warning is needed at all it is never to set down in writing a single angry or bitter thought. Anything unpleasant or sharp-tempered that a girl may say to her boy or a boy to his girl can be put out of mind and forgotten just as soon as the little rift within the lute has been healed. The written thought, however, possibly hidden away at the back of a top drawer with other and happier letters all tied with blue or pink ribbon, remains—sad but irrefutable evidence of a tiff that had far better be left within the limbo of the past. Letters between lovers ought therefore to be always in the brightest and happiest strain, and any criticisms, sharp words, or even complaints left over till the next meeting—when they will almost certainly not be uttered at all!

One of the first letters to come to mind in this section is one embodying a proposal. Broadly speaking, the finest proposal of all is made by word of mouth. The days when the man went down on his knees and begged for his charmer's fair hand have gone,

but as a proposal is one of the greatest events in the life of two people, it is only wise that the best should be made of its own particular sweetness.

There are, however, young men who are so constituted by nature that they simply cannot bring themselves to risk disappointment by making a verbal proposal. They are so highly strung where their nerves are concerned that they feel even at the eleventh hour that their courage would fail them. All very shy, backward and nervous swains therefore had better take the bull by the horns and send a letter couched more or less on the following lines:

### A Proposal of Marriage

My dear Kiddie,

I am sure you do not mind my putting that name, because in the lovely walks we have been having during the long summer evenings I have somehow dropped into the habit of calling you by a name that I am sure no one else uses.

It is just a year since we met—that evening at the dance at the British Legion Hall. I shall never forget the date and it has been so fixed in my memory ever since that I want you very specially to receive this note on the exact anniversary.

Can you remember some of the events of the wonderful year? I have mentioned the walks particularly because then I seemed most to have you all to myself—which I did not do at the dances or when we went to the cinema. And even when you came out on the motor bike it was not the same, because I had to do the driving, whilst you were in the side-car.

Well, Kiddie dear, the first year is up to-morrow. All through I have seemed to feel that I was somehow on trial, though I have always tried to be my natural self. And I have wanted to be on trial, wanted to know how you weighed me up, wanted to know—

yes, dear—wanted to know if you could learn to *love* me.

Love, Kiddie, is what I really want most to write about. I loved you from the very first moment I saw you a year ago to-morrow, and the love has gone on growing day by day, week by week, and month by month. Do you love me, Kiddie dearest? Do you love me enough to trust yourself to my keeping for always, to be my wife? I call you Kiddie now—which no one else does. Can I call you Wife one day—which no one else could do?

I have written simply because I feel I have not the courage to ask you outright—just in case you should turn me away as not being good enough. Do please write back quickly, Kiddie, and say you'll be my own sweet, darling wife!

Yours devotedly,  
Harry.

Reply, Accepting  
My dearest Harry,

I have read your sweet letter over and over again—and kissed it, too! Of course I remember our first meeting a year ago to-day—just as though I should forget it!—and our walks, and the dances, and the cinemas, and the motor-bike rides. And I remember, too, the dearest old boy in the world and how day by day and week by week my interest in him grew until love itself was born. Do you really think I shall make you happy, dearest? Do you really want to call me "Wife" for ever and always?

I shan't put here the word you want—but if you'll call round and take me for a long, long walk this evening perhaps I'll whisper it then—and let you kiss me afterwards!

Good-bye, dearest Harry, and if I'm not a real help and a true mate to you it will not be for the want of trying.

Your loving Kiddie.

Reply, Refusing

My dear Harry,

I am very glad you wrote to me

because it has given me a little extra time in which to think over what has come to me both as a surprise and a shock. Honestly, I have never once thought that you regarded me in the light of a future wife. I have always seen in you a loyal and staunch comrade and pal, and have thoroughly enjoyed the hours we have spent together. At the same time, I never for one moment imagined we were anything but friends.

Frankly, Harry, I do not love you in the sense that a girl should love the boy she is going to marry. I have never once thought of marriage and its responsibilities seriously. To me, you and I have just been walking through life as very good friends, and I most certainly do admire your character and value every minute of your friendship—but not in the sense of our being linked by marriage.

No man could pay a girl a greater compliment than you have done me, and I feel a perfect brute to refuse. At the same time, Harry, it is far better for us both that I do refuse rather than that we should run our heads into a life together with complete happiness lacking. Truly, I do not at present think I am the marrying sort, but I do want you to know how much I respect your sentiments and how deeply sorry I am to bring you disappointment. All I hope is that you can forget the matter and that we may still remain the best of friends.

Yours very sincerely,  
Agnes.

### Proposal from a Distance

The next proposal outlined is particularly suitable to a swain who has gone overseas or who is parted from his sweetheart so that he can only see her on very rare occasions:

My dear Agnes;

You can have no idea how lonely I

feel and I honestly do not know what I should do if I could not at any moment take out your lovely photo from my wallet and look upon your own sweet face. As for the long and beautiful letters which you have written so regularly, well, they have come to me like little whispers from Heaven, and I have read them over and over again and slept with them under my pillow—all tied up in the bit of blue ribbon that was round the box of chocs, you sent me on my birthday!

Well, Agnes, I am pleased to tell you now that things are really going well with me. The terrible depression in business seems to be passing and I have at last got a far better position than I ever had before, whilst the prospects for promotion seem brighter than they have done for many years. Not only that, but I have been able lately to save up quite a fair sum—sufficient to furnish a small house and start serious housekeeping, anyway, if only on modest lines.

And this brings me, dear, to another subject. What would be the use of a house to me without a partner—someone for whom to work, someone to love and cherish, someone who would always be my pal? Will you be that someone, Agnes? Will you let me come and fetch you one day in the very near future and bring you here—as my wife? The very fact that we are parted by distance makes me realise all the more how much I love you, and if we could only be together all the time I know I should be the happiest man on earth.

Do please write back by the very next post and say "Yes." There would be no need for a long engagement, dearest, and I could come to you the moment the harvest is finished. Will you be my very own darling wife?

Your most devoted  
Harry.

### Reply, Accepting

My dearest Harry,

Your letter safely received—and oh; the happiness it has brought me! Somehow, all the time, though you had been so loyal and manly and never said a word of definite love, I felt that you were only waiting for the bad days to pass before asking me the greatest question that ever comes into a girl's life.

My heart is very full of happiness and I cannot write a long letter now. You will know from the above few words that my answer is the one for which you would wish—Yes! Come to me soon, my dearest sweetheart, and fetch me to that little home of which you write. I shall not mind how small or far from other homes it is, because I shall never feel lonely with you.

Ever your loving  
Agnes.

### Reply, Refusing

Dear Harry,

Your letter has touched me very, very much, and I only wish I could reply as you would wish me to do. I have kept up a correspondence with you because I felt you were lonely so far away from friends, and because I value your friendship as a man I know to be true blue all through. Beyond this, however, my thoughts have never gone, and it comes as quite a shock to me that you should think of me in any other light but as a girl friend.

Honestly, Harry, I simply cannot accept your proposal, though I know how sweet your intentions are. I have no love for you as a girl should have for the man she is to marry, and love of that sort has never entered my life. I cannot even believe that you could teach me to love you, and if I were to accept am positive it would in the end bring nothing but unhappiness and spoil the lives of both of us.

Let us keep up our correspondence by all means, and I will always make

a point of calling on your mother and writing to you just as I have done in the past. I hope that your progress may long continue, but please be kind and do not refer to the question of marriage again—at least so far as it affects me, though I do hope that Miss Right will soon come into your life.

It has hurt me to write this, Harry, but the last thing in the world I want to do is to hurt you—even in thought. Please therefore accept this letter in the same friendly, kindly spirit that it is written, and believe me,

Always yours sincerely,

Agnes.

## Delaying an Answer

My dear Harry,

I have safely received your letter, which has made me both happy and sad. Your proposal has brought me happiness because it is the greatest compliment a boy can pay a girl and I am proud to have you say you love me. I am sad, however, because I cannot at present make up my mind whether I really love you sufficiently to be your wife.

To me it seems such a terrible responsibility that the girl has by custom to say "Yes" and bring about first an engagement and afterwards a marriage to last as long as life itself. I cannot say yet that I can make this great decision. It means everything in the world not only to me but, more important still, to you, and it is not a decision where there should be the slightest loophole for mistake.

I am not cross with you for writing and proposing, Harry, and I am most certainly not going to refuse your loving offer. All I ask for now is precious time, so that I may think the matter over. Please say nothing more about the matter until my birthday. By that date I shall be twenty-three and I will give you my answer then for certain.

Your true Friend,  
Agnes.

In days gone by, before so many of the fair sex held voting rights and entered the labour markets of the country on equal terms with men, a swain who was attracted towards a girl by that mysterious magnetism that we call love followed a stereotyped custom and wrote formally to her father or mother asking permission to pay his addresses. In some instances letters would have been written to the girl herself—not in any sense a proposal of marriage, but merely a request to be allowed to go a-courting!

In these more advanced but by no means less happy times it is more than likely that all the wooing will have been done and the whole issue determined before the girl's parents are considered in any way. A clever cartoonist in one of our daily newspapers recently caricatured the modern proposal. A young man and woman were basking in the sun on a seaside cliff, each smoking the inevitable cigarette. "Shall we make a do of it?" asked the swain, his interest apparently centred on something out at sea. "O.K., Big Boy," was the girl's answer.

Between the two extremes, however, comes the more reasonable mean, and it is most certainly a nice and very desirable action on the part of the young man to write to his girl's parents just as soon as she has accepted his engagement ring and they have plighted their troth "for better or for worse." Such a letter might well be on the following pattern:

## To a Girl's Parents

Dear Mr. and Mrs. Twiggs,

I dare say you have noticed for a long time that Agnes and I have been spending a lot of time together. We have been to dances and for long walks and to tennis and the theatre, and you have most kindly entertained me at your house and made me feel so wel-



come and at home that even this warm-hearted reception has given me no small encouragement in a very delicate and important matter that has affected my whole life.

You will know already, I am sure, that I have at last put shyness aside, plucked up courage and asked Agnes to become my wife. With all the sweetness in the world she has accepted me as her future husband, and I am now writing to ask you to give your blessing to our engagement. That I love Agnes dearly and truly there is not one iota of doubt, and I shall simply live to make her happy.

I may mention that I am in the employ of the Splitshire Insurance Company and am at present one of their inspectors of agents. Though the salaries paid by such companies are not always princely they are certainly regular, and when the time comes, long years ahead I hope, for me to retire there will be a life pension awaiting me. Before another two years have elapsed I have every prospect of being made sub-manager of one of our branches and I shall do everything in my power to hasten this promotion, because that is when I want you to let me steal Agnes from her own home and take her to the little nest we shall build for ourselves.

Counting myself the most fortunate young man in the world, I am, dear Mr. and Mrs. Twiggs,

Yours affectionately,  
Harry.

#### Favourable Reply from Girl's Parents

My dear Harry,

On behalf of Mrs. Twiggs and myself I am writing to thank you for your very manly and straightforward letter. We have, of course, seen how you and Agnes were almost imperceptibly drawing always nearer and dearer and your engagement comes as no real surprise at all. Agnes is a dear, good girl and will we are sure make a wife of whom

any man might well be proud. That she will do all in her power to make you happy, to inspire you to make progress in the world, and to stand by you in time of trouble and difficulty I have not the slightest doubt—and I would even go further and say we are convinced she has found a most admirable life's partner.

So far as our formal consent goes, my boy, we offer it to you with full hearts, and this consent is given with nothing but the very best of good wishes for long life and happiness, together with sound health, which is often better than all the riches.

Yours affectionately,  
Thomas Twiggs.

#### Unfavourable Reply from Parents

Dear Harry,

Both Mrs. Twiggs and I were very surprised and not a little pained to receive your letter. We have, of course, noticed that you and Agnes have been about together a good deal during the past summer, but we regret exceedingly that you should have forced matters by persuading her to become engaged to you.

So far as you are concerned, we have nothing whatever against you—except your youth. It was only in August last that you became twenty-one and Agnes is barely eighteen. Both my wife and I are greatly against long engagements and consider it is most unwise for any girl to give up her freedom until she is sufficiently old genuinely to know her own mind and to realise something of the cares and responsibilities as well as the happiness of married life.

We positively and definitely forbid your engagement to Agnes at present. If, however, you care to work with greater application than is now apparent and to show that you are capable of making progress in the world, and assuming that your devotion to Agnes remains unchanged you

may approach the matter again when she is twenty-one and no doubt then we shall view the proposal in a more favourable light.

Yours very sincerely,  
Thomas Twiggs.

#### Asking a Man's Intentions

It sometimes happens that a young man pays marked attention to a girl and yet never seems to come any nearer to an actual engagement. Such a position is highly embarrassing to the girl and gives her father or mother every reasonable opportunity for writing a letter more or less on the following lines :

Dear Mr. Slack,

No one could have failed to notice for a very long time now that you have been paying marked attention to my daughter Agnes. At tennis as well as at dances, concerts in the village, and other forms of entertainment you seem specially to have signalled her out and I expect the fact that you meet her so often as she returns from the office at which she is employed is something more than mere coincidence.

I should like you to understand quite definitely that neither Mrs. Twiggs nor myself has the slightest personal objection to your association with Agnes, provided our daughter is herself perfectly agreeable. We do feel, however, that this present relationship between you two young people cannot go on year after year as it is doing, and it has become necessary that we should write to you and ask for certain what your intentions are in the matter.

We are most afraid that Agnes may view your present attentions in too serious a light, and the fact that you both spend so much time together without being engaged has even brought forth comments from some of our neighbours.

Please let us have a reply at your earliest convenience.

Yours faithfully,  
Thomas Twiggs.

#### Young Man's Reply, Favourable

Dear Mr. Twiggs,

In answer to your letter of yesterday I do realise, of course, that some apology is due to you and Mrs. Twiggs, and the best thing I can possibly do is to put my position to you in a perfectly straightforward manner.

Frankly, my intentions towards Agnes are entirely honourable. She is to me the dearest girl in all the world and I am absolutely devoted to her. I feel, moreover, that she is not altogether indifferent towards me, though we have no mutual understanding of any kind—nothing that we have kept from you.

The whole fact of the matter is, Mr. Twiggs, that I am actually not in a position at the moment to ask Agnes in a manly way to become my wife. I left school when I was fifteen and entered the employ of a well-known firm of timber merchants in this town, remaining with them until I was twenty-two, by which time I had worked up to a very good position. At that period the business failed and I was literally thrown on my beam ends.

Now, I am happy to say, after many troubles which I need not dilate upon here, I have secured what promises to be a most progressive position ; and, just as soon as ever I feel sufficiently confident of my future, I shall venture to ask Agnes if she will share that future with me.

Yours sincerely,  
William Slack.

#### Young Man's Reply, Unfavourable

Dear Mr. Twiggs,

Your letter of yesterday came to me as a great surprise and almost as a shock. It is true that Agnes and I have been about a fair amount together and we have always been the best of pals. On no occasion, however, has our conversation ever gone beyond the bounds of normal

friendship, and I had certainly conceived the impression that Agnes's one idea was to make her office work a career and that she was no more the marrying sort than am I.

I can, of course, see your point of view and certainly wish to do nothing to spoil your daughter's chances of meeting Mr. Right when he happens to come into her life. In these circumstances it will be better if I see much less of Agnes, and I am fully prepared to carry out your wishes to the letter in this respect.

Yours faithfully,  
William Slack.

**To Cease Attentions. From a Girl**

Dear Mr. Slack,

It has been very obvious, not only to myself, but also to my friends, that you have lately gone out of your way to meet me as I travel between the office where I am employed and my home, and on other occasions, and I am writing now to say quite briefly but very firmly that these attentions are distasteful to me.

I should have thought your own common sense would have told you that at no time have I offered you the slightest possible encouragement, and I want you to accept this letter as an actual request that you should leave me to my own devices in the future.

Yours faithfully,  
Agnes Twiggs.

**To Cease Attentions. From a Father**

Dear Sir,

My daughter Agnes informs me that you have lately made it your business to intrude upon her most persistently during her homeward journeys from the office where she is employed, and that you have even pressed your attentions upon her at the public restaurant where she takes her lunch.

I am writing now to say most firmly that these attentions are viewed by

my daughter with the greatest disfavour and I hope you will desist immediately from giving such annoyance.

Yours faithfully,  
Thomas Twiggs.

**After a Tiff. From a Young Man**

My dearest Agnes,

After you jumped on the bus last evening and went home alone, leaving me with my own wretched thoughts, I have been absolutely miserable. I scarcely slept the whole night through, and I do realise now that I only spoke to you about your brother's friends in the heat of the moment. It must be because I love you so very dearly that I gave way to a sudden fit of jealousy, but I do, my darling Agnes, ask you over and over again for your forgiveness.

I feel too sad to write a long letter. Do please answer at once and say if I may come as usual to see you to-morrow evening.

Your broken-hearted  
Will.

**The Girl's Reply**

My dearest Will,

You are not the only one who was unhappy last night. It was wrong of me, perhaps, to jump on the bus and leave you like that, but as for forgiveness—well it is yours, darling, of course. I think that even your letter has lifted a big cloud from my mind.

Do come to-morrow just as usual, dear, and don't say anything more about this matter. All I want you to remember, Will, is that when we became engaged I only promised to give you all my love and always to be true to you. It is a little sisterly duty to be nice to my brother's friends—though we need not refer to that again!

Don't be late to-morrow!  
Ever your own loving  
Aggie.

## After a Tiff. From a Girl

My dearest Will,

I have been absolutely wretched ever since you left me at the gate last evening, and walked off into the darkness with your head bent so low—and not even one backward look to say good-bye. I do not think I ever realised before what a lot it means to me to see you sad and downcast, and I am absolutely penitent that I ever mentioned the fact that you were a few minutes late in meeting me.

Will you please forgive me, Will dear? I think I must have been feeling all worried and strung-up. Most certainly I did not mean to hurt you. Will you come this evening, just as early as ever you can, and tell me yourself that you can forget—and forgive?

Your devoted  
Aggie.

## The Young Man's Reply

My dearest Agnes,

Your little letter is very sad, but it has lifted a great weight from my mind. Forgive you? Why, dearest girl, there is really nothing to forgive! As for forgetting, it is forgotten already, and I hope you will never refer to the matter again.

You know, darling, how I am straining every nerve to get on in the world so that our own little nest can be brought nearer. Yesterday the auditors came in unexpectedly, and I had to work late to put away the books after them—I offered to do so and I know that pleased the manager quite a lot. I was late because of business, darling, and it is business that's going to buy our home and the furniture and help to add to our great happiness.

So really I was late just as much because of your dear interests as my own, and I only wish you had let me take you in my arms and explain. Still, dearie, it's all over now—and

you can be watching in good time this evening for,

Your ever loving,  
Will.

## Offering a Girl her Freedom

My dear Agnes,

For some weeks now I have been feeling very disturbed in mind. Two or three times you have not been at home when I called, and you have not always answered my letters with your usual promptness. Then, at the Wilkinsons' party the other evening, you seemed to spend all the time with Florrie Wilkinson, and to have practically none to spare for me.

My feelings for you, dear, are just the same as they have always been and always will be. Can you say the same? Or am I right in sensing that a change has come over you, and that you do not view me as you once did? If so, do not spoil your future happiness by carrying on as we are doing. As a man I have naturally not quite the intuitive powers of a woman, but it does appear that your love for me is cooling, and that you do not care to own it, may be even to yourself.

If this should be the case, dear, don't on any account seek to ruin your life and future happiness. Think matters over carefully, and then, if Fate should be so cruel to me, accept this letter as one that offers you your freedom.

Yours ever affectionately,  
Bill.

## Reproaching a Lover

My dear Will,

It is only after very careful and anxious thought that I am writing this letter, and it is because I have felt that you are growing cold towards me that I am doing so. Your office affairs seem to fill far more of your time than they did in the first glamour of our engagement. You used then to play



tennis with me every week-end, but now you have taken up cricket instead. Even on Sundays you appear to prefer motoring with the Wilkinsons to taking walks with me.

I know there is no other girl in the case, Will, but it does seem to me that there is a growing coldness between us, and it is simply breaking my heart. Do come to-morrow evening (Tuesday) and let us talk the whole matter over, dear. I love you more than ever, but somehow cannot help feeling that matters must not continue quite as they are. Shall I send back your ring ?  
Your loving Agnes.

### Breaking an Engagement. Young Man

Dear Agnes,

The writing of this letter has occasioned me the most terrible heart-searchings, and I am only taking up my pen now because I do feel the step is due as much to you as to me.

Such fault as there is rests only on my shoulders, and it is because I know I have made a mistake that I am acting in this way. To me you are just as sweet and womanly, just as attractive and winsome as ever, but I am definitely convinced that I do not love you with that depth of true love that is absolutely essential as the very foundation stone of a happy married life.

I want, Agnes, to put the matter on broad, common-sense lines. Marriage without positively soulful, unquenchable love is sheer misery, and I know—without wishing to hurt your feelings in any way—that I simply cannot give you that love. In these circumstances, rather than feel that I was jeopardising the true and lasting happiness of your life as well as my own, the most manly thing I can do is to write and break off our engagement. It hurts me to do it, but time will show that this is the wisest decision at which we could possibly arrive.

With every possible good wish for your future happiness.

Yours most sincerely,  
Will.

### Breaking an Engagement. Girl

Dear Will,

It is only after hours and hours of anxious thought that I am writing this letter. It is a letter that may give you pain, but in years to come you will know that I was right.

I cannot truthfully say that you have neglected me in any way, but something has come upon us in the last two months that seems to me like a shadow. Between engaged couples love should keep on growing and growing and growing, but this has not been the case with us. Many a time, when you have not realised it, I have looked at you and wondered—oh, so hard!—if we were making a mistake. If I have purposely been a little cold to you, you have not seemed to care. During my fortnight's holiday at Bournemouth I only had one short letter and a postcard from you.

It is not, however, the definite things that have brought me to this decision, but the little matters that come only from sheer intuition. Honestly, Will, I do not love you sufficiently to come and be your wife, and if we were to continue with our engagement, we should only be taking a road that must inevitably lead to the unhappiness of two people, not for a day or a week or a month, but for life.

In these circumstances it will be wiser, better and kinder in every possible way if I send back your ring and letters, though my every thought for you is that you may have happiness and prosperity. After all, an engagement is only a sort of "trial trip" towards marriage. If the trial fails in any particular, how much more sensible to end the engagement once and for all.

Yours very sincerely,  
Agnes.

## THE LETTER-WRITER

## Love and Marriage

### Announcing an Engagement. Girl

My dear Edie,

Do you remember when we were at school together how we used to talk about becoming engaged? You are quite a sedate married woman, having been "Mrs." for about four months, but I am writing now to let you know that I am not so very much behind you in these matters. Can you call to mind Will Slack? We used to meet him at parties, and often passed him in the High Street on our way to and from school. He is now Assistant Secretary at the Council offices, and has a splendid job, with an excellent future.

Well, dear, the pretty little engagement ring I am wearing to-day for the first time was placed on my finger late last evening by Bill himself! It's all very romantic, isn't it? When we were babies our nursemaids used to take the perambulators side by side through the Park. Our old Nanny told me how Bill used to howl whenever he saw a policeman, because he had a sort of hatred of the Force!

Do write and wish us well, won't you? I'm as happy as happy can be—but it's all a great responsibility, isn't it? Bill's such a dear, serious old thing, and he's talking already about where we shall have a house built.

Yours happily,  
Agnes.

### Announcing an Engagement. Young Man

Dear old Ted,

Just a few lines to let you know that I've "been and gone and done it." It's Agnes Twiggs, of course—you'll remember meeting her on our firm's outing to Margate. She's private secretary to the Works Manager, and he'll be as mad as anything at losing her.

We only became engaged last evening. I got a card from the

jeweller's shop at lunch time all full of funny holes—and one of those holes has got to fit Agnes's finger. Write and wish us joy, Ted. If you're in Whiteham for the week-end soon, come out and have tea with both of us.

Yours very sincerely,  
Will.

### Putting up the Banns

The Rev. D. A. Dodds, M.A., D.D.,  
St. Swithin's Rectory,  
Whiteham.

Dear Dr. Dodds,

I am writing to ask if you will kindly call the Banns of Marriage between Miss Agnes Twiggs and myself, commencing on Sunday, November 28th, so that we can be married at Christmas. My name is William Chasemore Slack, bachelor, and I have lived at the above address for two years. My fiancée is Agnes Dismore Twiggs, spinster, of the Parish of St. Martin's, Merrilands. I am writing to the Vicar of St. Martin's to-day about calling the Banns in his Church, at which the ceremony itself will be performed.

If there are special fees for the Calling of Banns I shall be obliged if you will kindly let me know, when I will forward remittance by return of post.

Thanking you in anticipation,  
I am, dear Dr. Dodds,  
Yours sincerely,  
W. C. Slack.

Note: A clergyman who is "D.D." (*i.e.*, Doctor of Divinity) is always addressed as "Dr." The actual Ceremony of Marriage is best arranged at a personal interview with the officiating minister, or with the curate or clerk of the parish. By custom, the bride enjoys the right to name the actual happy day, but it is the clergyman's privilege to fix the hour, in view of his other official engagements, *i.e.*, services, funerals, etc. In practice, the clergy invariably make an effort

to fix the time to suit the contracting parties and their friends.

### To be Best Man

Dear Ted,

We were at school together and have always been the closest of pals, and I am therefore writing to you to ask if you will very kindly be my Best Man. Agnes has decided that Wednesday, December 23rd, is to be the day of days, and the ceremony is to take place at St. Martin's, Merrilands, at 12 noon. We have fixed on an early hour because afterwards the future "Missus" and I have the long journey down to Torquay.

Can you spare the time so near Christmas? I do hope you can, old man, because I would rather have your support than that of anyone else. The Best Man is most important on these occasions—more so than the bridegroom, I believe—and Agnes is inviting Elsie Rogers to be the chief bridesmaid. You won't refuse, will you?

Ever yours sincerely,  
Bill.

### To be a Bridesmaid

My dear Elsie,

Our new little house is actually finished and fires are being lit in each room so that everything shall be ready for laying the carpets and moving in the furniture. The wedding is to take place at St. Martin's, Merrilands, on Wednesday, December 23rd, at 12 noon, and Will and I are leaving Paddington at 2.30 p.m. for Torquay. I can't tell you of all the things there are to arrange, but there is one point about which I am greatly concerned. Will you, dear, be my Chief Bridesmaid (or one of the bridesmaids)? I would hate to think of anyone else looking after me on this wonderful occasion and should feel terribly disappointed if you could not accept. I believe Ted Matthews is to be Best

Man—and you know him very well, don't you?

Please let me hear as soon as possible.

Yours very sincerely,  
Agnes.

### Accepting

My dear Agnes,

Thank you very much indeed for your letter. I think I should have felt most bitterly unhappy if you had not asked me to be your Chief Bridesmaid (or one of the bridesmaids). We have known each other ever since we were babies and I need scarcely say how absolutely delighted I am to accept your invitation—more so than ever perhaps because Ted Matthews is to be there to support Will.

I shall be able to wish you both every happiness on the great day itself, and it seems to me you were absolutely made for each other. Will call round shortly just to see what you are going to wear, so that everything shall be in keeping.

Yours very sincerely,  
Elsie.

### Declining

My dear Agnes,

Thank you very much indeed for your most kind letter and even for thinking of me as a possible Chief Bridesmaid (or one of the bridesmaids) at your wedding. I am terribly disappointed, though, not to be able to accept. I would not have missed it for all the world if it could possibly have been avoided, but it has already been arranged that we are all to spend Christmas with my Grannie and Granddad. The whole family is leaving for the North by the midnight train on Tuesday, the 22nd, and our house is to be shut up for Christmas. I cannot even offer to stay behind, for Mother is very poorly and I know I shall have to look after her closely on the journey.

I am so sorry, dear, but we all wish

you and Will every possible success and happiness.

Yours tearfully,  
Elsie.

**Bridesmaid to Bridegroom**

Dear Mr. Slack,

I am writing to thank you very much indeed for the lovely little pearl and gold brooch you so kindly gave me on the occasion of Agnes's wedding. I like the setting immensely, because it makes me think of a spray of lilies of the valley, and lilies have always been my favourite flowers.

With repeated good wishes to you and Agnes,

Yours very sincerely,  
Elsie Rogers.

**Man's Mother to Engaged Girl**

Upon a young man becoming engaged, especially to a girl who lives some distance away and is not well known to his people, it is nice for his parents to write to her—more particularly his mother. Such a letter may be penned in the following terms :

My dear Agnes,

Will has just told us the splendid news that you and he are engaged to be married. We can see from the way he speaks that he is in the seventh heaven of delight and I need scarcely say that I am happy for the simple reason that he is happy.

Though I am Will's mother, I do not hesitate to congratulate you. Will has always been a wonderful son—so thoughtful and kind, so unselfish and affectionate—and there is an old saying that a good son makes a good husband. Anyway, dear, when the time comes for you to take him right away from me I shall know that it will be for your mutual happiness, and this will make me very glad indeed.

It is a great pity in some respects that you live so far away because I want to receive you as my future daughter with open arms and give you

just the welcome that Will himself would most desire. I understand that you are engaged in business all the week, but could you not get Will to bring you to me at midday on Saturday and stay at all events till the last train on Sunday evening? Do please write and let me know.

My husband joins me in sending our very best love to you.

Yours affectionately,  
Emma Twiggs.

**The Engaged Girl's Reply**

Dear Mrs. Twiggs,

Your sweet and welcoming letter has taken a great load off my mind and is so perfectly lovable that it makes me feel I am already one of the family. As for your invitation, I am simply delighted to accept and am looking forward immensely to telling you just how Will and I came to know and love one another. You will much enjoy hearing about our plans for the future, and I want you to tell me all you can think of concerning Will's boyhood. I think, too, we could stay till the early train on Monday—at least I could arrange to be a little late at my office if Will could do the same.

My best love to Mr. Twiggs and yourself,

Yours affectionately,  
Agnes.

**Wife's First Reception**

After the young couple have returned from their honeymoon and taken up residence in their new home, it is customary to hold some kind of house-warming and reception when the bride receives her own friends, those of her husband, donors of wedding gifts and others. The event usually takes place in the afternoon, tea and light refreshments being served. The "At Home" card (obtainable in blank form from any stationer) is generally used in preference to a letter or formal invitation.



# HOW TO DANCE

*To-day the man or woman who cannot dance is regarded almost as a social outcast; and there are few occasions in the round of ordinary social life where dancing is not included. Even at a friend's house it is more than likely that an impromptu dance will be arranged to the strains of wireless or the gramophone, and the following Section is therefore of the utmost interest to those who would understand the art of Dancing in all its aspects.*

**D**ANCING is undoubtedly one of the most popular forms of present-day amusement, and in the last few years it has become such a craze with all classes of society that it now plays quite an important part in our lives. There are few restaurants and hotels that do not make a feature of dancing; every parish has its quota of dance halls, whilst it would be difficult to find even the smallest village in which dancing does not take place.

One of the reasons why dancing is so popular as a social pastime is because the simplicity of modern dancing is such that everyone can join in and obtain an equal amount of pleasure from it. It does not matter whether you are dancing at an expensive West End Club, on a perfect floor, to music provided by one of the very best bands; or whether you are dancing in a village hall, on a floor that is not free from a suspicion of nails and cracks, to music provided by indifferent village musicians.

In fact, many local "hops" are the scene of more genuine enjoyment than the higher-class resorts where the atmosphere is naturally somewhat formal.

## THE SECRET OF GOOD DANCING

**A**MISTAKE that is frequently made by people who are first learning to dance is that they are not content with just mastering the ordinary steps. They want to learn all sorts of tricks

and complicated steps that will, if they did but realise it, be of very little use to them whatsoever, except, perhaps, in a few specified instances.

You do not often get many opportunities of dancing continuously with the same partner, for one of the secrets of the popularity of dancing is that, as already explained, it is essentially a social pastime in which you can join in with everyone else. Therefore, however many steps and variations you know yourself, unless all the people you dance with know the same variations, they are absolutely useless to you. It is infinitely preferable to be able to do the fundamental steps of dances such as the fox-trot and waltz well, than it is to do dances with queer-sounding names badly.

The novice or beginner may be content with the knowledge that in thoroughly mastering the basic steps of the popular dances he is doing all that is necessary to obtain real pleasure from dancing.

## Some Permanent Principles

Before any steps are attempted it is advisable to remember the following points, some of which will help you to master control and balance of the body:

(1) Dance with the weight on the whole of the foot, and not on the toes.

(2) Each step should be a sort of glide, maintaining complete control of the body by a gradual transference of your weight from one foot to another.

(3) Don't keep your muscles taut; but relax them. The body should be held upright and in a comfortable manner, but with no suggestion of woodenness, of course.

(4) Do not bend your knees more than is absolutely necessary. You cannot maintain balance if your knees are bent.

(5) Always keep your feet as close together as possible when one passes the other, so that they almost brush each other. It looks hideous to see persons dancing with their legs wide apart.

(6) Take long, smooth steps, about the length of your natural stride and straight from the hips. A lady should have no difficulty in following any length of step, for although a tall partner naturally takes a longer stride than a shorter one, it is no use for her to argue that her legs are not long enough if she is on the short side herself. It is simply a matter of looseness from the hips.

(7) Do not move your arms about, or hunch up your shoulders.

(8) Do not point your toes outwards. Your feet should be in an absolutely straight line.

(9) Always be natural in the ballroom, and don't try to copy other people, or adopt an affected hold.

(10) It does not really matter with which foot you start when you begin a dance. The important point is with which foot you start a turn or begin a step. You cannot, for instance, start a Right-hand Turn with the left foot, and *vice versa*. As a general rule, however, it is advisable for the beginner to get into the habit of starting every dance with the right foot, except the tango, which should always be begun with the left foot.

### Position

In the fox-trot and the waltz the man should hold his partner firmly and immediately in front of him, so that his

toes are directly opposite hers. It is also important that a couple stand close enough together to move practically as one person, and there should be no visible space between the partners when dancing. In the tango, the man should hold his partner slightly to the right of him, but only a matter of an inch or two.

### Holding your Partner

Many people who walk in a perfectly easy and normal manner seem to think that when they take hold of a partner for a dance they must adopt a strained and awkward attitude. This is, of course, quite wrong. It was once said that so long as you feel comfortable, the chances are that you will look all right.

The actual position of the hands and arms varies according to the height of the respective dancers, but the following description forms a good basis for you to follow :—

The man should place his right hand (with the fingers kept well together) in the centre of the lady's back, a few inches above the waist. Never let the fingers point downwards. When your right arm is round your partner, imagine that it is fixed there and cannot be moved until the dance is over. In whatever direction your body goes, your right arm should follow it without any alteration in its position. If you do not hold your right arm firmly you will never be a really popular partner.

The lady should place her left hand, palm downwards, on the gentleman's right shoulder, or as near it as her height will permit in comfort. Do not spread the fingers, but group them together naturally so that the hand is slightly arched.

The man's left arm should be extended sideways so that the hand is on a level with, or slightly above, the left shoulder. Do not hold it straight out like a poker, but with a slight curve

at the elbow. The lady's right arm should also be extended sideways in a somewhat similar way, but, as her arm will probably be shorter, the curve will not be so prominent. The hands should be held as neatly as possible, the man's thumb being inside the lady's and laying across the base of her fingers.

An endeavour should be made by the man to imagine that a line drawn from his left hand through his left arm, across his two shoulders and down his right arm, is free from sharp angles and as full of soft curves as is possible.

Above all, avoid any suspicion of "pump-handling" or wagging the arm. Nothing looks worse!

### Steering

Steering is entirely the man's duty, and it is best for the lady to rely entirely on his judgment. It is up to him to see that he and his partner do not cause any obstructions to other dancers. Some couples have a pre-arranged signal by which the man indicates by a slight pressure with his left hand when he is going to turn or do any special step. But if the man is any good at all as a dancer he should be able to make his partner follow in any direction without resorting to a signal, such as that described.

### Weight

When you are moving forwards, the weight of the body must be forward. That is to say, if you move forward with the right foot, you must keep your weight over that foot. It is essential, if you are going to dance well and comfortably, that you do not just push your foot out in front of you and let the weight of your body on to it afterwards. As soon as you start to move a foot forward, your weight must go with it. Unless you keep the weight of the body well forward you will almost inevitably be continually treading on your partner's toes.

When moving backwards, the weight of the body should still be forward, that is, over the front foot and not the one with which you are stepping backwards. Stretch well back from the hips and do not drop back on your back heel until the front foot is level with the back one.

### Contrary Body Movement

Contrary body movement, although few dancers pay much attention to it, is one of the things that really make all the difference between an ordinary dancer and an expert. Supposing you have taken a step forward with the right foot; the natural inclination is for the right hip also to come forward slightly. It is this movement that you should do your best to stop. Instead, bring the opposite hip (the left one in this instance) forward. Whether you are stepping backwards or forwards, it must always be the opposite hip to the foot you are moving that must come forward. This contrary body movement is also of great importance when you are turning, and it really does improve your dancing a tremendous amount. Once you get used to using contrary body movement, it will come naturally to you and you will forget that you are doing it.

### DANCING TERMS YOU SHOULD KNOW

AS you are probably aware, music is divided into bars with a certain number of beats to each bar; and it is desirable that every dancer should have some idea of the difference between time and *tempo*, for many people get confused between the two. Let us take the waltz as an example. It is written in what is termed  $\frac{3}{4}$  time, which means that there are three beats to a bar of music and, therefore, you take three steps to each bar of music. The waltz is usually played at a *tempo* of 42 bars to the minute, so that in one minute you dance  $42 \times 3 = 126$

steps a minute. If it was played at a *tempo* of 60 bars to the minute, you would dance  $60 \times 3 = 180$  steps a minute. Thus you see that at whatever *tempo* the dance is played you still dance to the same *time*, which is determined by the number of beats in one bar of music irrespective of how many bars are played in a minute, which is the *tempo*. Here is a table showing the time and *tempo* of the chief dances :—

DANCE.	TIME.	TEMPO (roughly)
Fox-trot	. 4/4 .	46 bars per min.
Waltz	. 3/4 .	42 bars per min.
One-Step	. 2/4 .	60 bars per min.
Tango	. 2/4 .	34 bars per min.
Six-Eight	. 6/8 .	56 bars per min.
Rumba	. 4/4 .	48-50 bars per min.

## Rhythm

In all music you will find that certain notes in every bar are accentuated, and this regular placing of accents gives to the music a certain continuity which is called rhythm. A good dancer will easily dance rhythmically, which means that besides merely dancing in time to the music he is putting individual expression into the steps that occur on those accented beats.

Of course, quite a number of dancers possess very little appreciation of rhythm at first and for them it would be a good plan to spend some time listening very carefully to the music of different dances, getting themselves "soaked," as it were, in the dance rhythm.

Nowadays dance bands are giving more attention than ever before to this all-important question of rhythm, taking it in quite a scientific light, and making every endeavour to provide dancers with that rhythmic inspiration so necessary to the enjoyment of their steps. The rhythmic section of a modern dance band consists of the piano, guitar, drums and string bass, and the latter instrument does more

than anything else to provide that "lift" so necessary in dance music.

## Line of Dance

Dancing correctly in line of dance means that you go round the ball-room in the right direction, that is, in an anti-clockwise direction. Where a step is described as being in line of dance it is as well to try and imagine that a straight line is drawn in front of you on which you have to move, and you should keep as near this line as is possible and practicable while performing the step.

## Sideways in Line of Dance

This means that instead of the man walking forward and the lady backward, they both progress down the line of dance facing each other and moving sideways. The man's left arm is the one that should be facing the line of dance.

## A Turn

In dancing, a turn always means that the body must complete a whole circle. If, for instance, you start facing in one direction, you must finish the turn facing in the same direction, although, of course, several yards further along the line of dance.

## Don'ts for Dancers

Don't hold the hand above the head. If you really must show that you are a member of the Imperial Straphangers' Brigade—wear a badge.

Don't give people the impression that you are training for a ju-jitsu exhibition.

Don't talk and dance at the same time—unless you are a really competent dancer.

Don't show off—unless you are being paid to do so.



THE FUNDAMENTAL DANCES  
OF TO-DAY

IT is important to remember that you may often find the presence of other couples makes it impossible for you to carry out certain movements *exactly* as they are described. For instance, if you are doing a turn, and you find that another couple is directly in front of you, it stands to reason that you will have to modify your turn slightly and regain your line of dance with a few steps of the Walk. You can intersperse the Walk in between actual steps as much as you like.

Similarly, if you are instructed to take a long step, and you find that a

When you have learned to do these four steps properly you should have no difficulty in mastering new variations. The beats in the music are quite easy to follow; they recur quickly, regularly and continuously throughout the dance. It is a good plan to try to pick out the beats by tapping your foot on the floor before you actually start to dance. Listen for the start of a bar and count 1-2-3-4; 1-2-3-4.

Don't forget the contrary body movement described on page 313. This movement should be used on any slow step and particularly on turns. As previously mentioned, the steps described are the man's,



DIAGRAM 1

long step would be impracticable, you are quite at liberty to take only a short step.

All modern dances are non-sequence dances. That is, the steps are not done in any set order; you can change from one variation to another as you please.

## THE FOX-TROT

THE Fox-trot is still, of course, the most popular dance in existence. It is danced in  $4/4$  time, and at a *tempo* of roughly 46 bars per minute. There are four fundamental steps:—

- (1) The Walk (forward and backward).
- (2) The Right Hand Turn.
- (3) The Left Hand Turn.
- (4) The Feather Step.



DIAGRAM 2

the lady's movements being the reverse.

## The Walk (forward)

Starting with the right foot, take a natural, length-gliding step, placing your heel on the floor. Then as your body begins to travel forward, place the weight on the whole of the foot. LEAN THE BODY WELL FORWARD and swing the legs straight from the hips. You are now ready to bring the left foot forward and it should pass as close as possible to the right, so that the insides of your shoes nearly touch. It is advisable to practise this until you can walk smoothly and easily in time to the music. Remember that it

is a gliding step and not a walking one, and that at no time should either foot be more than a fraction of an inch from the ground.

### The Walk (backward)

When moving backwards always place the toe on the floor first and the weight of the body should be kept on the front foot. For instance, if you are moving your left foot back, keep the weight on the right foot. As the left toe meets the ground and you begin to travel backwards your weight should be evenly distributed between your feet. You now bring your right foot backwards and when it is level with the left foot the left heel should drop to the ground.

### The Right Hand Turn

A Turn means a complete circle; that is, if you start turning in line of dance, when you finish the turn you should still be facing in the same direction.

A complete turn is achieved in six steps, and they are as follows:—

Start with the feet together and facing in line of dance.

(1) As you bring your right foot forward and place your weight on to it, turn the body slightly to the right, at the same time pointing the toe in a similar direction.

(2) Now take a step forward with the left foot, placing it about 10 inches in front of the right foot, so that

both feet are parallel and at right angles to the original line of dance. Pivoting on the balls of both feet, keep turning to the right until a half turn has been completed and your back is facing the line of dance. The weight should be on the left foot. (See Diagram 1.)

(3) With your back still facing the line of dance, take a step straight back with the right foot, transferring the weight to it.

(4) Bring your left foot backwards and place it so that the left toe is pointing to the right heel and only a few inches away from it, with the weight on the left foot.

(5) The turn is now nearly completed by taking a small step with the right foot, bringing the weight on to it and placing it so that the toe is almost facing the line of dance. All the time, of course, you continue turning your body to the right. (See Diagram 2.)

(6) The turn is now completed by a slight pivot on the right heel, enabling you to come forward with the left foot and continue with the Walk.

You will find that when you come to do these steps in time to the music, the fact that you are continually turning your body to the right makes the steps fit in almost automatically.

### The Left Hand Turn

This turn is sometimes called a closed turn, because on 5 and 6 the man closes his feet together and the lady crosses her left foot over her right. This turn is very similar to the Right Hand Turn, but to avoid confusion it is advisable to describe the steps in full. You start in the same manner with the feet together, but this time you begin with your left foot and the body is kept continually turning to the left. Here are the actual steps:—

(1) As you bring your left foot forward and place your weight on to it, turn your body slightly to the left, at



The Right Hand Turn.

## The Fox-Trot

the same time pointing the toe away from the body.

(2) Continue turning to the left by taking a small step forward with the right foot and placing it close to the left foot so that both feet are parallel and at right angles to the original line of dance. Pivoting on the balls of both feet you complete the half turn, finishing the step with the weight on the right foot.

(3) Now take a step back with your left foot, transferring the weight on to it.

(4) Bring your right foot backwards and place it so that the right toe is pointing to the left heel and only a few inches away from it, with the weight on the right foot.

(5) Taking a small step with the left foot, place it so that the toe is nearly in line of dance, transferring your weight on to it. The natural movement of the body turning towards the left makes it practically impossible to do this step wrongly.

(6) Bring your right foot up to the left so that they are both together, but do not, as you did in the Right Hand Turn, carry the foot forward. Instead, bring your feet together and then step forward again with the left foot into the Walk, or, if you prefer it, into another Left Hand Turn.

In the Left Hand Turn, the lady's steps are the reverse up to the sixth.

On this step, instead of taking her left foot straight past the right one, she crosses it in front of it, putting her weight on the left foot, so that she is ready to start off again with the right foot.

There is no definite order in which these three movements should be danced. You can mix them up at your own discretion and it often depends on the proximity of other dancers as to which step you do next.

## The Feather Step

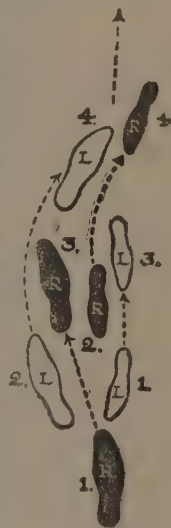
The Feather Step is very easy, but it looks surprisingly effective when properly performed. It is mainly a variation of the Walk.

(1) Make a decided and rather long step forward with the right foot. This is more or less an indication to your partner that you are going to do the Feather Step. Count 1, 2.

(2) Bring your left foot forward, but instead of continuing in a straight line, place the foot about 5 or 6 inches to the left of your partner, bringing your weight on to it as you would do in the ordinary way. Count 3.

(3) With the right foot, you take another short step, also to the left of your partner, so that the outside of your right shoe is almost touching the outside of your partner's right shoe, both shoes, of course, facing in opposite directions. Count 4. (See Diagram 3).

(4) You complete the step by bringing your left foot back into line of dance, and continuing with the Walk. Count 1, 2.



Feather Step



## DANCING

## The Waltz

The lady simply walks straight back all the time. It is important to remember that when you take the short step to the left, you should not allow your body to swing out with it. You should not loosen your ordinary hold.

These are the four fundamental steps of the Fox-trot, and there are hardly any other steps about which you need worry. When, however, you have obtained proficiency in those described, a simple variation that is worth learning is the BACKWARDS WAVE, which takes the form of a slight but very effective S-like deviation from the line of dance, in which you move first to the left and then to the right, in zigzag manner. The actual steps are as follows :—

- (1) } Same as the corresponding steps  
(2) } in the Right Hand Turn.  
(3) }

From this position, in which the man's back is facing the line of dance, take three steps (left, right, left) to the left, followed by three more steps (right, left, right) to the right. Then as the left foot comes forward, you complete the second half of the Right Hand Turn, and so regain your original line of dance.

Other simple variations will be encountered from time to time, but with the knowledge of the fundamental principles of the Fox-trot which you will have gained from the previous pages you should have no difficulty in mastering them.

### THE WALTZ

THE waltz is undoubtedly the most graceful of modern dances, yet it is at the same time one of the easiest to learn.

There are four points which you must remember before you start to dance it. They are as follows :—

(1) There are three beats to a bar of music, and the first beat is always accentuated by taking a very decided step.



(2) Waltzing consists almost entirely of turns.

(3) It is essential that in the walk or the turns the feet should be closed on the third and sixth beats, with the exception of the Reverse Turn, which differs in that the man then crosses on three and the lady on six.

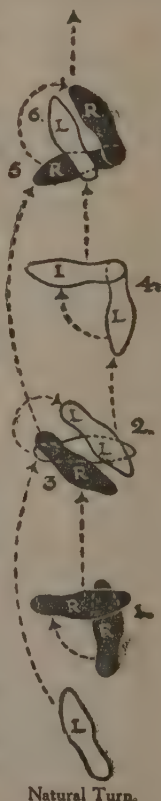
(4) You dance on the ball of your foot and not on the toes.

The waltz is written in  $\frac{3}{4}$  time, and the tempo should be slower than that of the fox-trot, roughly between 41 and 44 bars per minute.

The three principal steps are :— Right Hand or Natural Turn. The Left Hand or Reverse Turn. The Link Step.

The Right Hand, or Natural, Turn

This turn is done in six steps. Place your feet together, knees straight, and face in line of dance.





(1) Take a long step forward with the right foot, at the same time bringing the weight on to it and turning the body to the right.

(2) Whilst still turning to the right, take a short step with the left foot and as it touches the ground pivot on both feet, bringing your weight on to the left foot.

(3) Close your right foot to the left, bringing your weight on to it and completing half a turn, thus having your back to the line of dance.

(4) Take a decided step back with the left foot, pivoting on it to the right. (See Diagram 4.)



(5) Still turning to the right, take a short step forward with your right foot, bringing your weight on to it.

(6) Complete the turn by closing your left foot to the right and transferring the weight on to it so that you are ready to start off with the right foot again.

You are now facing in line of dance and can continue with another turn, or Link Step.

## The Left Hand, or Reverse, Turn

This turn is also done in six steps, which are as follows :—

(1) Take a long step forward with the left foot, placing the weight on to it and turning the body to the left.

(2) Take a short step with the right

foot, and, as it touches the ground, pivot on both feet, until you have nearly completed a half turn.

(3) Complete the half turn by crossing the left foot to the right of the right foot, and bring the weight on to the left foot. The lady does not cross. (See Diagram 5.)

(4) Step back with the right foot, bringing the weight on to it, and still turning to the left.

(5) Take a short step forward with your left foot, bringing your weight on to it.

(6) Complete the turn by closing your right foot to the left, bringing



your weight on to it so that you are ready to start off with the left foot again. The lady crosses her left foot over her right. (See Diagram 6.)

## The Link Step

Now that you have learned the two turns, you may wonder how you are going to join them together. It is the Link Step that enables you to change from one turn to another. Supposing, for instance, that you have just finished a Right Hand Turn. Your weight is on the left foot, and your right foot is ready to come forward. Obviously you cannot start a Left Hand Turn, or you would be starting on the wrong foot ; so you do a Link Step, in this manner :—

(1) Take a decided step with the right foot in line of dance.

(2) Take a short step forward with the left foot.

(3) Take a short step forward with the right, and then, as the left foot comes forward, start the Left Hand Turn.

You do just the opposite if you want to do a Right Hand Turn after a Left Hand Turn.

The best waltz variation for all general purposes is the OUTSIDE HESITATION.

Here are the steps :—

(1) Take a long step forward with the left foot, turning the body slightly to the left.

(2) Take a step with the right foot, pivoting on it, and keeping the weight on it, at the same time bringing the left foot up to the right.

(3) Pause, keeping the weight on the right foot.

(4) Now take a long step back with the left foot, bringing the weight on to it, and turning your body slightly to the right.

(5) Bring your right foot round and forward in line of dance, bringing your weight on to it.

(6) Complete the step by closing your left foot to your right and bringing your weight on to it, preparatory to continuing with the right foot.

This hesitation step must always be started with the left foot. When you do the first half of the step your partner is placed slightly on the outside of you. You get the hesitation on the third beat.

Don't forget, that in waltzing, whether you are walking or turning, it is always ONE, two, three ; ONE, two, three ; and always take a long, decided step on the ONE.

### THE TANGO

THE tango is probably unique among modern dances. In its original Argentine form it was found to be

quite unsuited to the English temperament, although several attempts were made at different times to introduce it into this country. A modified form of tango has, however, been evolved during the last year or two, and it is this version that has found a permanent place in our present-day dances. It is a pity that dance bands do not play more tangoes, for the music is delightful.

The tango differs in a great many respects from any other dance, and there are several points that one must bear in mind before attempting to dance it. They are as follows :—

(1) Dance with a slightly bent and supple knee, which gives an appearance best described as a "cat-like" movement.

(2) The walk is not such a glide as in the fox-trot. It is a trifle sharper and the feet are picked up more.

(3) When moving sideways, which is a feature of the tango, you place the foot on the floor as flat-footed as possible.

(4) The tango is a slow dance, so that you must pay especial attention to balance and poise of body. It is danced in  $\frac{2}{4}$  time at a *tempo* of between 33 and 36 bars per minute. Each slow step takes two beats of music, whilst the quick steps take up one beat.

### The Promenade (forward)

This movement is done from the Walk.

(1) Bring your left foot up to your right foot, but leave the weight on the right.

(2) Step off with the left foot.

This step is a sort of hesitation and should only be done occasionally.

### The Half Turn

This step is also done from the Walk, starting with the left foot.

(1) Take a step forward with your left foot, bringing the weight on to it

and at the same time turning the body slightly to the left.

(2) Take a step forward with your right foot, placing it about 10 inches in front of the left, and pivot on the balls of both feet until you have completed half a turn, so that you are backwards in line of dance.

(3) Take a step backwards with the left foot, crossing it over the right side of the right foot, the weight being on the left foot. (Lady brings her right foot to her left.)

(4) Pause.

(5) Take a step back with your right foot, bringing your weight on to it, and pointing the right toe inwards.



DIAGRAM 7

(6) Step to the side with the left foot, making a further quarter turn, so that you are sideways in line of dance. Bring your weight on to the left foot.

(7) Close your right foot to the left, bringing your weight on to the right foot.

(8) Pause.

You are now sideways in line of dance, and from this position there are two steps that you can do. (1) The Promenade Sideways, or (2) the Link Step.

## The Promenade Sideways

(1) Take a step to the left with your left foot, bringing your weight on to it.

(2) Bring the right foot across and

in front of the left foot, placing it so that the heel of the right foot is in a line with the toe of the left foot, about 10 inches away from it. Bring the weight on to the right foot. (See Diagram 7.)

(3) Take a short step to the left with your left foot, passing it behind the right foot, and bringing your weight on to it. (See Diagram 8.)

(4) Close your right foot up to the left foot, transferring the weight to the right.

You are now still sideways in line of dance, and to resume your natural position you should do the Link Step.



DIAGRAM 8

## The Link Step

(1) Take a step to the left with your left foot, bringing the weight on to it.

(2) (3) (4) Bring the right foot across and in front of the left foot, bringing the weight on to it, and turning in line of dance. Now wait with your feet in this position while you bring your partner round in front of you. You then step forward with your left foot. (See Diagram 9.)

As the lady's steps differ a great deal from the man's in the Link Step, here is a full description of them :—

## Lady's Steps of the Link Step

(1) Take a step to the right with the right foot, bringing your weight on to it.



DIAGRAM 9

(2) Bring your left foot across in front of the right foot, weight on left foot.

(3) Take a step with the right foot in front of your partner so that you are now back in line of dance. Bring your weight on to your right foot.

(4) Bring your left foot up to the right foot, and transfer your weight on to the left. You are now ready to step back with the left.

This brings you into your original line of dance and you can continue with any of the steps previously described.

Here are two popular and easy variations of the tango :—

### The Back Corté

This movement can be done when you have completed the Promenade Sideways, and makes a welcome change. You are sideways in line of dance :—

(1) Take a step back with your left foot, bringing the weight on to it.

(2) Now take a step back with your right foot, bringing the weight on to it.

(3) Take a short step to the side with the left foot, bringing the weight on to it.

(4) Close your right foot to the left foot, bringing the weight on to the right.

You are still sideways in line of dance and can regain your original direction with the Link Step.

### The Left Hand, or Reverse, Turn

This turn is done in six steps. The first four movements are the same as the first four in the Half Turn to the Left, already described. The weight is on the left foot, and from this position :—

(1) Still turning to the left, you take a step back with your right foot, bringing your weight on to it.

(2) Take a step with the left foot round and forward in line of dance, bringing the weight on to it.

(3) Take a step straight forward with the right foot, in line of dance, bringing your weight on to it.

(4) Pause, with the feet in the same position ; then continue with the Walk with the left foot.

### THE SIX-EIGHT

THE Six-Eight is perhaps the most popular of the dances that are danced in quick time. The *tempo* is about 56 bars to the minute. It is important to remember that in this dance you attain a slight up and down movement, but without any suggestion of jerkiness. Each step takes up three beats of the music.

### The Chassé

This step is done from the Walk, starting with the right foot.

(1) Take a step forward with the



DIAGRAM 10



## The Six-Eight

right foot, bringing your weight on to it.

(2) Take a step to the side with your left foot, bringing your weight on to it. (See Diagram 10.)

(3) Close your right foot to the left foot, bringing your weight on to the right.

(4) Take a step forward with your left foot, bringing your weight on to it.

(5) Now take a step to the side with the right foot, bringing your weight on to it.

(6) Close your left foot to your right, bringing your weight on to it.

(7) Take a step to the side with the

## DANCING

you take a step backwards and in line of dance with your left foot, and pause for three extra beats. (See Diagram 11.)

(4) Take a step back with your right foot, bringing your weight on to it and turning further to the left.

(5) Still turning slightly to the left, take a step with your left foot outside your partner, bringing your weight on to it.

(6) Take a step straight forward with your right foot to the outside of your partner (the left side), so that the outside of your right foot is almost touching the outside of her right foot.



right foot, bringing your weight on to it.

(8) Close your left foot to the right, bringing your weight on to it, and rising slightly on to the balls of both feet. From this position you continue with the Walk with the right foot.

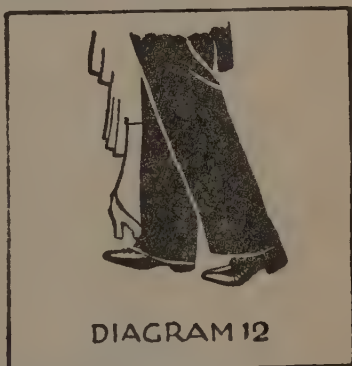
### The Left Hand Turn

This step is also danced from the Walk, but this time you start with the left foot :—

(1) Take a step forward with your left foot, bringing your weight on to it and turning slightly to the left.

(2) Continue turning to the left, and take a step sideways with the right foot, bringing your weight on to it.

(3) Turning slightly more to the left,



Bring your weight on to the right foot, and pause for three extra beats, so that you can continue with the Walk with the left foot. (See Diagram 12.)

### Lady's Steps in the Left Hand Turn

The lady's steps are the exact reverse to the man's, except that as the man steps to the outside of his partner on five and six, the lady steps to the outside on two and three.

### The Side Step

As its name suggests, this step is done sideways in line of dance. You start with the left foot, the steps being as follows :—

(1) Take a short step sideways with

the left foot, bringing your weight on to it.

(2) Now close your right foot to the left, bringing your weight on to it.

(3) Take another short step to the side with the left foot, bringing your weight on to it.

(4) Close your right foot to your left, bringing your weight on to it.

(5) Take a short step to the side with the left foot, bringing the weight on to it, and remaining in this position for five beats instead of three.

(6) Transfer your weight back on to your right foot, a quick movement taking up only one beat, and leave your weight on your right foot.

(7) Take a small step to the side with the left foot, bringing your weight on to it.

(8) Close your right foot to the left, bringing your weight on to the right foot. This completes the Side Step.

You are still, of course, sideways in line of dance, and you regain your line of dance by taking a step to the left with the left foot at the same time making a quarter turn to the left.

## THE ONE-STEP

**T**HIS dance is frequently referred to as the dance for the poor dancer, as practically anyone can get up and walk round the ball-room doing a sort of one-step. The steps are done more on a walking principle than with a smooth glide. The main steps are the Walk and the Right and Left Hand Turns, which are the same as those of the fox-trot, except that neither the man nor lady cross or close their feet at any period.

## OLD-TIME FAVOURITES

**F**OR some time there have been indications that many of the old-time favourites are coming back into popularity. Although it is unlikely that we shall ever again see the Lancers or the Valeta being danced at the most

exclusive haunts of Society, among dancers of what is termed the "middle classes" a tremendous amount of fun can be obtained by reviving such dances.

It is not suggested that you should immediately set about learning all the dances described in the following pages, for it would be an unnecessary waste of time, but it is nevertheless useful to know that the descriptions of the various movements and figures are available should you ever require them. Dances such as the Lancers can be great fun at parties if properly organised.

## "SET" OR "SQUARE" DANCES

**F**IRST of all there are the "set," or "square," dances, the most important and popular being the Lancers, the Quadrille, and the Valse Cotillon. These are usually composed of four sets of couples who stand facing each other on the four sides of an imaginary square. There should be about four yards between each facing couple.

The top of the square is that nearest the band, and the couple at the top are termed the first couple. The couple opposite them are known as the second couple, and those to the right and left of the first couple are the third and fourth couples respectively. The steps should be carried out at ordinary walking pace and strictly in time to the music. The lady stands on the right-hand side of the gentleman.

There are certain terms used in Square dances that you should know. The most important are the following:—

### Set to Partners

This occupies four bars. The lady and gentleman facing each other walk three times to the right, turning towards each other on the fourth step. This is repeated with the left foot.

## Ladies' Chain

This occupies eight bars. Two ladies cross to opposite places and as they pass in the centre they join their right hands. They then offer their left hand to the opposite gentlemen, with whom they now carry out a *tour de mains*, which consists of the gentlemen advancing slightly to meet the ladies. They then turn to their places in the same manner.

It is always a good plan to get some person who knows the figures well to stand on the platform with the band, or else on a chair, and call out the various changes as they occur.

## THE LANCERS

**E**ACH figure is prefaced by eight bars of music as an introduction.

**1ST FIGURE.** The lady and gentleman at the top and bottom walk forward to the middle and go back, and then walk forward again. They now turn, either by simply holding hands, or by the man holding his partner round the waist and swinging her, and then go back to their original positions.

Now the top and bottom couples change places, the top gentleman and his partner going between the other couple for the first change and letting them through the middle for the second change.

All four couples now turn half right and "set to corners." This means that they take three steps to the right and left facing the man or woman of another couple, turn once and step back to their place in time for the bottom lady and top gentleman to repeat the advancing and retiring. The side couples follow.

**2ND FIGURE.** The couples from top and bottom walk forward to the centre. The ladies stand back to back and curtsy to the gentlemen, set to partners and turn. Instead of going back to their original places, the top couple join hands with the third

couple and the bottom couple with the fourth couple. They advance, go back, and turn with partner back to their places. Side couples do the same movement.

**3RD FIGURE.** The four ladies walk to the centre, curtsy and wait. The gentlemen now come forward to the centre, clasp their hands to make a circle round the ladies, and pause while the ladies curtsy under their arms and put their hands on the outside of the circle. All now go round in a circle as fast as possible and return to original places. Then the gentlemen come to the centre and each places his left hand on the shoulder of the man opposite. The ladies come forward and the gentlemen put their arms round the ladies' waists. All gallop round to the right for eight bars, then to the left for eight bars.

**4TH FIGURE.** Couples at the top and bottom waltz to the couples on the right of them, and then bow and waltz to left couples. Ladies join hands over the clasped hands of the gentlemen and walk four paces to the right, change hands, and walk four paces to the right again. The gentlemen then change round, clasping their hands outside the ladies, and all revolving merrily round for a moment, breaking away and getting to their places for a repetition in the other direction. The couples at the sides carry out the same movements.

**5TH FIGURE.** For this figure the eight bars of introductory music are lacking, and instead there is just a prolonged chord from the band. Partners clasp hands, bow, and embark on the Grand Chain, the gentlemen going to the right and the ladies to the left, touching the hand of each person they meet, and bowing the first time they meet their own partner. The second time, when they have resumed their places, the top couple walk a few steps in a sort of semi-circular manner which leaves them with

their backs to the rest. The couple on the right fall in behind them, then the couple at the bottom, and afterwards the fourth couple. Ladies take three steps to the left and gentlemen three steps to the right, passing to the rear of their partners. Then they return to the other side, and the top lady leads off to the right and the top gentleman to the left. When they meet, the top couple hold hands and return to their places, the others following. Then the Grand Chain is repeated until each couple has led off. For the termination of the Final Grand Chain you indulge in a real gallop.

### THE VALSE COTILLON

**T**HERE is only one figure in this popular dance, and the sets are arranged as in the Lancers, *i.e.*, four sets of couples facing each other in a square. The figure is repeated four times, each couple leading off in turn.

The figure is begun by the first couple waltzing twice round inside the set. Then the first and second ladies change places, not walking across, however, but waltzing on their own. Their partners now follow them. Third and fourth ladies change places, followed by the third and fourth gentlemen.

The first and second couples now waltz to their original places, followed by the third and fourth couples returning to their respective places.

The waltz chain follows next. This is done by presenting the right hand to your partner and then passing on to the next person, each time executing a solo waltz turn before you meet the person. This continues until all arrive back at their original places.

The next movement consists of forming lines at top and bottom and coming forward and going back in lines to waltz steps. (When the first and second couples are leading the figure the lines are formed at top and bottom ; but when the third and fourth couples

are leading they are formed at the sides.) Now waltz independently to opposite sides. Come forward, and go back and finish at your original place. The whole figure is now repeated by the second, third, and fourth couples leading in turn, and, as a *finale*, you all waltz round the room.

### Valse Cotillon Variation

If you like, after the waltz chain, couples can march once round the set and then waltz round to places.

### THE QUADRILLE

**A**LTHOUGH it is usual for only four couples to make up a set of the Quadrille, it is permissible for eight, or even sixteen couples, to form a set.

**1ST FIGURE.** (1) Couples from top and bottom cross over and recross (right and left). (2) Set and turn partners. (3) Ladies' chain. (4) Half promenade. (5) Half right and left.

**2ND FIGURE.** (1) The top lady and gentleman opposite her twice come forward to the centre and retire. (2) They cross over (moving to the left) so that they occupy each other's place. (3) Come forward and retire once only. (4) Recross to their own places during which their partners set. (5) All turn.

**3RD FIGURE.** (1) Lady from the top and opposite gentleman again cross over, moving to the left. (2) Recross, giving left hand, and stopping in the centre, giving right hand to partner. (3) Set four in a line. (4) Cross over with your partner to the opposite side. (5) First lady and gentleman twice come forward and go back. (6) All come forward and backwards once, taking partner's hands. (7) Half right and left to places.

**4TH FIGURE.** (1) The first couple now come forward and go back, and come forward again, the lady crossing to the left of the opposite gentleman (first gentleman retiring to his original position). (2) Come forward and go back three together, and come forward



again, both ladies crossing to the right and left of opposite gentlemen. (3) Three come forward and go back, and come forward again (single gentleman retires). (4) All join in a circle and move to the left, finishing with partners on opposite sides. (5) Half right and left to places.

5TH FIGURE. All link up hands in a circle, twice come forward and go back, and then repeat the second figure and restart figure with circle.

## ROUND DANCES THE POLKA

EVERYONE knows that old tune "See Me Dance The Polka." It is "goey" and inspiring, and the polka is probably one of the easiest of all dances to pick up. The dance consists of a series of semi-circular movements of three steps each. At the start, rise on to the ball of the right foot and raise the left foot behind.

(1) Drop on to the right heel, place the left foot forward and to the side, bringing the weight on to it, the knee being slightly bent.

(2) Hop with the left foot, bringing the right foot into the place previously occupied by the left foot. Transfer the weight on to the right foot.

(3) Jump on the left foot, turning half a circle, and at the same time drag the right foot up behind. Repeat these three steps with the right foot, and so on.

## THE VALETA

THIS is one of the dances in which the couples dance side by side, the lady on the gentleman's right. Starting with the left foot (lady with the right), do the first three steps of the ordinary waltz walk. Repeat, starting with the right foot.

Now step forward with the left foot, and bring the right foot up to it, with the heel raised and the toe pointing to the floor. Now do this again.

You now dance two bars of ordinary

waltzing, holding your partner in the normal manner.

Reverting to the side by side position, step forward with your left foot, bringing the right foot up to it and raising the heel and pointing the toe to the floor. Repeat once. Finish with four bars of waltzing.

## THE MAXINA

IN this dance the couples again dance side by side, facing in the same direction. The gentleman holds the lady's left hand in his left hand, and passing his right hand behind her waist, takes hold of her right hand.

Begin to dance with the left foot.

## First Movement

Step forward with the left foot, then the right, left and right again. Now two-step to the left, followed by a two-step to the right. Step forward again with the left foot, followed by another step forward with the right foot.

With the weight on the ball of the right foot, swing to the right in a semi-circle, bringing the left foot forward, with bent knee.

Point the right foot forward. Now repeat all this, starting on the right foot.

## Second Movement

The man holds his partner as previously. The left heel is placed on the floor and you then hop on to the ball of the right foot, at the same time turning slightly. This is performed eight times in all, during which you should complete a whole circle.

## Third Movement

The man holds his partner as before, and steps forward with the left foot. Dip forward with the right foot, bending the knee. Bring the left foot forward, with the heel on the floor. Swing left foot backwards, placing the toe on the floor. In the last two movements the weight is, of course, on

## DANCING

the right foot. Now repeat the whole movement.

### Fourth Movement

Two-step to the left. Two-step to the right.

Step forward with the left foot and then with the right.

Now point the left foot forward and pause, during which the lady turns and faces the gentleman.

### Fifth Movement

Adopting a normal hold, you now waltz four bars, or, if you prefer it, two-step four times. This completes the Maxina.

## THE TWO-STEP

THE Two-Step can hardly be referred to as a dance, but it plays quite an important part in other dances, and as the mention of it in the Maxina may have puzzled you, here is a description of it :—

Take a step to the side with your left foot, and then bring the right foot up to it, but placing it just behind the left. Now move the left foot to the side again. You can repeat this, starting with the right foot.

## THE BARN DANCE

THERE are two parts to the Barn Dance, and in the first part the partners dance side by side, as they did in the Valeta and the Maxina.

### First Movement

Step forward with the left foot (the lady with her right) placing it about a foot in front and slightly to the side, and bringing your weight on to it. Now spring lightly from the left foot at the same time bringing the right foot on to the spot previously occupied by the left, which now goes forward again as in the first step.

Again spring forward on to the left foot, this time raising the right leg behind you.

## The Two-Step

Hop on to the ball of the left foot, bringing the right foot in front and pointing the toe to the floor.

You now carry out this movement from the beginning again, but this time begin with your right foot (the lady begins with her left).

### Second Movement

Resume the normal hold and do four bars of the "hopping Waltz," which is done in the Schottische, and which is described on the next page.

## THE BOSTON

NOW we come to the Boston, which can most accurately be described as a running waltz, for it is done to waltz time. There are four principal movements :—

- (1) The Zig-zag. (3) The Crab.
- (2) The Turn. (4) The Run.

### The Zig-zag

Step forward with the left foot, then with the right foot, and then close the left foot to the right.

Step forward with the right foot, then with the left foot, and then close the right foot to the left, and turn the body slightly to the right.

Now repeat these steps, only backwards this time, starting with the left foot, and turning the body slightly to the left on the last step.

### The Natural Turn

Step to the side with the left foot and make a half turn to the right.

Step to the side with the right foot, but without turning.

Close the left foot up to the right, still without turning.

Step to the side with the right foot, making a half turn to the right.

Step to the side with the left foot, but without turning.

Close the right foot to the left, but without turning.

## Reverse Turn

The Reverse Turn is similar to the above, except that the half turns are made to the left instead of to the right.

## The Crab

Step to the left with the left foot.

Place the right toe by the side of the left heel.

Step to the left with the left foot.

Place the right heel beside the left toe.

Step to the left with the left foot.

Place the right foot beside the left heel.

## The Run

Do the first three steps of an ordinary waltz walk, starting with the left foot.

Now run forward seven steps, starting with the right foot. These seven steps only take up four beats of the music.

Step to the side with the left foot and bring the weight on to the right, so that you are in a position to start off again with the left foot. This takes up only two beats, so that the whole Run takes up nine beats.

## THE SCHOTTISCHE

THE dances of the olden days were such strenuous affairs and entailed so much turning and twisting that people found they soon got giddy, and it was largely for this reason that the Schottische was introduced. There are two parts to it and only the second part entails any turning, although in these days we might still look on it as being on the strenuous side. Here is the first part:—

Step to the left with the left foot.

With a light spring bring the right foot up to the left, placing it so that the heel is almost touching the middle of the inside of the left foot. As soon as it is in that position, take another step to the side with the left foot.

Now raise the right foot behind you a few inches from the floor.

Hop gently on the left foot, bending the knee, and bringing the right foot down again. Now repeat these steps in the opposite direction, starting with the right foot.

The second part is known as the "hopping Waltz," although many people prefer just to do an ordinary waltz.

Sway back on to the left foot, leaving the right foot pointed out in front of you.

Hop in a semicircle on the left foot.

Repeat these movements on the right foot, then on the left foot again, and ending by once more hopping on the right foot.

## THE GALLOP

THERE are two steps to the Gallop, and at no time should the feet be allowed to leave the floor.

Step to the left with the left foot, slightly bending both knees, and bringing the weight on to the left leg.

Chassé to the left, and, pivoting on the ball of the left foot, complete a semicircle, drawing the right foot up behind.

Now repeat these steps, beginning with the right foot, carrying on with the left foot again, and so on.

## SIR ROGER DE COVERLEY

ONE of the most popular old-fashioned dances, and one of the most romantic, is the famous Sir Roger de Coverley, without which the true village dance is never complete.

To perform this evergreen old stalwart of the ball-room, the ladies and gentlemen are lined up in two separate rows, facing each other.

The top lady and bottom gentleman come forward to the centre, bow, and retire to their places.

Then this manœuvre is repeated, this time by the bottom lady and top gentleman.

Now the top lady and bottom gentleman advance and turn in the

centre, lightly clasping each other's right hands.

The bottom lady and top gentleman execute the same movements.

Then the top lady and bottom gentleman advance to the centre and turn.

The bottom lady and top gentleman repeat this same manœuvre.

Then the top lady and bottom gentleman advance to the centre and turn, this time clasping both hands.

This is naturally repeated by the bottom lady and top gentleman.

Now the top lady and the bottom gentleman move round each other, back to back, and return to their places.

Bottom lady and top gentleman do the same.

Then the top lady and bottom gentleman turn right and left and pass down the *outside* of the lines, meeting each other at the other end, where they hold hands and make an archway, through which all the other couples file, thus leaving the first couple now at the opposite end of the line.

All this is repeated, and the first couple now of course find themselves in their original position. The whole may be gone through again and again, so long as may be desired, each couple taking their place at the head in turn.

## DANCING ETIQUETTE

### GOLDEN RULES THAT SHOULD BE OBSERVED

THE rules of ordinary social etiquette demand a certain code of manners and decencies which amongst all classes of society should be rigidly observed.

Men raise their hats, for instance, when meeting a lady in the street, also giving up their seats to them in trains and buses, and in many ways exhibiting a fitting degree of consideration and respect for the gentler sex.

Similarly, people enquire about each other's health, proffer small gifts at appropriate times, and in fact make it

plain, in a thousand and one ways, that they recognise that great axiom of society that "manners makyth man."

When it comes to dancing, we find that this amusement has engendered a code of manners and customs of its own, which must be closely followed by those who take seriously to the pastime, both for the sake of other people's enjoyment and also indirectly for their own.

There are innumerable "don'ts" which should be observed in the ball-room by those who wish to make their dancing thoroughly pleasurable to themselves and entirely unselfish from the point of view of other people.

Here are a few of them :—

### Rudeness to Partners

If you happen to have chosen a partner who is an indifferent dancer, don't go out of your way to make the fact apparent to your immediate friends and to everybody who happens to be looking. This applies to both sexes. Although it may be hard to believe, people frequently do indicate by grimaces and winks that they have chosen an inexperienced partner, although such a course of conduct is a piece of unutterable rudeness.

It has even been known for a girl—and occasionally a man—to desert a partner in the middle of the floor and walk away with some excuse, surely one of the most terrible exhibitions of boorishness imaginable.

Of course, it may be argued that in a way anyone who goes into the ball-room unequipped to dance even reasonably well is guilty of a breach of social etiquette.

This may to some extent be true, but beginners must find their feet somewhere, and everyone has to learn.

Nervous and extra sensitive beginners may even be put off dancing altogether by the rudeness and lack of consideration on the part of some ball-room habitués.



# YOUR PLACE IN THE STARS

*In the following Section much valuable information is given on the subject of Character Reading, according to the Stars and the Signs of the Zodiac. It is only necessary to find one's own birthday period or those of one's friends to ascertain what Astrology tells in relation to the future, characteristics, peculiarities, work and play, marriage, and so on.*

**A**STROLOGY is not fortune-telling—far from it. Indeed, it has been called the oldest science in the world. Used wisely, it can be of great benefit to mankind.

Look around you—and you cannot deny that the world is full of misfits—square pegs wedged into round holes. If people understood astrology, such a state of affairs could be avoided.

Even if a child is allowed to choose his own career he may be drawn towards a niche in adolescence which proves to be far from suitable for the grown man. A wise parent who appreciated astrology might have pointed out a better way.

The Zodiac—or pictures of the Heavens—contains twelve signs. The Sun passes through one sign in a month, making the circle in a year, and with these signs the following pages deal.

*March 21st to April 19th*

## ARIES THE RAM



**BETWEEN** March 21st and April 19th the Sun is passing through

Aries, the first sign of the Zodiac. The symbol of Aries is represented by a ram and Mars is the ruling planet.

People born under this sign are slightly above medium height, generally with brown hair with a reddish tint, grey or brownish-grey eyes. The lips are usually thin. They are energetic, independent, headstrong and rebellious. Somewhat optimistic and enthusiastic, always ready to help in an emergency, not counting the cost.

It is the Aries man who rushes off to fight as soon as war is declared—he does not stop to think what he is giving up. He will act like this whether he is twenty or forty years of age. In war he rushes into danger he knows nothing of, so perhaps he is not a real hero! He suffers much in life through this enthusiasm, but it is difficult to change his disposition!

In business life the Aries man is versatile and enterprising. He is not fitted for routine work, and, if compelled by circumstances to occupy such a position, he will complain incessantly. He is happiest when in business on his own account, or in organising and planning businesses for others. Nothing is too difficult or daring for him to undertake.

The mentality is good, but there is likely to be a lack of concentration. When working for others the Aries man is a willing and quick worker, but not always to be depended upon. In selling an article he glibly exaggerates

every little point, so is successful as a salesman. If you told him he was lying he would probably be very offended. Both the men and women of this sign have a gift for exaggeration.

The men are successful in the professions and trades, but prefer something where there is a speculative element, or where there is constant change. They certainly do not yearn for a safe job. They make good surgeons, engineers and soldiers.

In commercial life they excel in businesses connected with motor cars, wireless, aviation, and travel bureau work. This sign is also fortunate in work connected with animals, as veterinary surgeon, horse trainer or rider. The Aries man is often a gambler, but seldom a fortunate one, as he is too impatient to work systematically. In business enterprise he is fortunate. He does not wait until he has amassed capital to start a business, but will begin with practically nothing, work the concern up and sell it.

In his love affairs he is just as impulsive, and for this reason he may marry very young. A girl born in a more calculating month, say January or July, who has made up her mind to marry an April man will find her task very easy while his enthusiasm lasts, but once this has cooled down he will be more difficult.

If he is not in love with her he will have no compunction in breaking the attachment. This will be lucky for both, as impulse and calculation cannot wed happily. Aries men do not always play the game in love affairs. They are inclined to promise so much which cannot be fulfilled, but in spite of this they are very lovable people.

The women of this sign are often very attractive. If born about sunrise their hair is red or reddish-brown, with hazel eyes, and a good skin. In business life they are very versatile, adaptable and enterprising. They are

also successful on the stage. Somewhat temperamental and difficult to live with.

Aries women have many love affairs and marry early. Should marriage be prevented they are inclined to grow discontented and irritable, as they are not the type to live lonely lives. In their homes they are artistic, often untidy and always changing furniture about. They are not usually good managers, preferring to spend money on luxuries rather than necessities. They have very good taste in clothes and a great regard for appearance.

In their dealings with men these women are very clever, while the friendship or attachment is new, but as soon as a man starts spoiling an Aries woman she becomes tyrannical. She will be jealous of his relatives, his men friends and his recreations, and will be very annoyed if he does not give way to her. This kind of thing will go on after marriage unless the husband is a stronger type—born under Leo or Sagittarius. The Aries man or woman seldom shows this petty characteristic to strangers: it is reserved for intimate friends and the home circle.

The Aries child makes rapid progress while very young, and, if the horoscope is not bad at birth, is usually a very happy individual, finding pleasure in any object that is near. If allowed their own way too much these children are inclined to become domineering. At school they are naturally quick, often brilliant, and require very little teaching. They are also successful in school sports and have innumerable hobbies. They prefer playmates of the opposite sex, and in a party of children it is usually an Aries child who is leader or spokesman.

A light diet is best for Aries people. Plenty of milk, butter, fish, fruit, vegetables of all kinds and cereals are necessary. Meat and alcoholic drinks are not required, and in some cases are harmful.

*April 20th to May 20th*

## TAURUS THE BULL



**T**HE Sun passes through Taurus (the Bull)—the second sign of the Zodiac—between April 20th and May 20th. The ruling planet of Taurus is Venus. These people are rather heavy in build, with short necks, and of middle height or under. They have pleasant singing or speaking voices. The women are often very good-looking but with a coarse type of beauty. These people are very different to those of the preceding sign, Aries.

Taurus people are slow, conservative, stubborn and obstinate. It is a fortunate sign for money and business. The Taurus man will work very hard to get money and will be very careful how he spends it, without being actually mean.

He can be just as calculating as the Aries man is impulsive. He is a hard-driving business man, thinking of most things in terms of cash. He may be affectionate and kind in his home circle, but he will have very little time for sentiment in business. As an employer he makes a just but hard master, and so is often respected, but not liked.

The bad types of Taurus men are difficult to get on with, hard as granite, unforgiving, sullen, bad-tempered. Both the men and women of Taurus love good living, heavy meals and luxurious surroundings. There is nothing ethereal about these Taurus people. Their homes are usually very comfortable; they love easy chairs and cushions. One can often spot a Taurus

man by the way he selects the most comfortable chair in a room. There is a streak of selfishness in these people, but at the same time they are warm-hearted, generous and hospitable.

Taurus rules the throat, and, may be for this reason, when a Taurus person is in a bad temper he or she will not speak for hours, even days or weeks. A Taurus child who has this characteristic should be taken firmly in hand when very young.

These people are good patrons of the theatre. They love music, art, singing. Many famous singers come under the sign Taurus. The men born under this sign are fitted for routine work, banking and accountancy, but they do better in business, buying and selling anything, from a handkerchief to a house. Their commercial life begins in the school-room, where they sell their discarded books for money or wanted articles.

A Taurus man is always ready to sell something to a friend at a profit. When working for an employer he is painstaking and conscientious, but his shrewd mind will not allow him to remain in a subordinate position for long to accumulate money for others. So, although Taurus men are not enterprising, they are usually owners of businesses.

In love affairs a man who falls under this sign is cautious and honourable. He does not often fall for a pretty face solely, although he appreciates beauty. Neither does he like a clever woman. Being born under this substantial, cautious sign, he wants his money's worth in marriage, so that first of all the woman he marries must be domesticated.

He is not changeable in love affairs. He may take many girls about, but he has not fallen in love with them, and he rarely talks of love and marriage until he has definitely made up his mind about the girl. When engaged, and as a husband, he is very jealous, often domineering, but attentive and

generous. He can always be depended upon to give a woman a good time, and this he will do for the woman of his choice, both before and after marriage. He loves social life, and is always at his best when in the company of women.

The women of this sign are very practical, but are better fitted for home life than business life. When a Taurus woman marries she promptly gives up business, as she realises that the home is the right and best place for her. It is possible that when a little Taurus girl thinks of marriage she visualises the house and home and the man may be missing in the picture.

This does not mean that Taurus women are mercenary; they are not really, but they do want and expect security and solidity in marriage. In business Taurus girls are not enterprising; they usually drift into some kind of routine work. Success is most likely in secretarial work, millinery, dressmaking, or as a florist.

Taurus women are very good housekeepers and are always proud of their homes. They are also good cooks and spend money very wisely. The Taurus woman, like the man, makes a jealous, domineering partner, but at the same time she is a very good wife. She will love to entertain her husband's friends, and will do everything in her power to further his business interests.

She has a great love for children, but the family is usually a small one. She is a good and wise mother while the children are young, but rather a tyrant towards them when grown up. It is one of the bad traits of a Taurus woman that no girl is good enough for her son and no man good enough for her daughter.

Even when marriage is not a success the Taurus person does not readily seek divorce, but the Taurean's partner may do so. Children of this sign are seldom brilliant, but docile, slow, plodding. They are often dimpled and pretty when young, but grow plainer with age.

They are easy to train. Possibly as they are slow in play and work they have less time to get into mischief. The latter part of school life is usually successful.

*May 21st to June 21st*

## GEMINI THE TWINS



PEOPLE born between May 21st and June 21st come under the third sign of the Zodiac when the Sun is passing through Gemini. The ruling planet of Gemini is Mercury. This tends to give a tall, upright, slim figure with an oval face and a long neck with brown hair, expressive eyes and a small, straight nose, broad at the bridge.

Subjects born under this sign are mentally alert and quick. They can often do a big piece of work while a Taurus person is thinking of it. Gemini people are not thorough, frequently chaotic, yet are exceedingly clever at all intellectual occupations. One year of education to a Gemini child is as good as three years to a Taurus one.

Gemini children are often brilliant at school, carrying off all the prizes and passing examinations with ease. They go on learning and gathering knowledge all their lives, yet they cannot market that knowledge so financially well as the Taurean. They have numerous friends and acquaintances, because Gemini people are very good company. They talk incessantly of



themselves, are somewhat conceited and sometimes superficial.

Neither the men nor women of this sign hurry into marriage. There is no great love of home life, and often a definite dislike for children. Sex life has little, if any, appeal to Gemini people unless other indications in the horoscope show it. Curiously enough, as marriage is not the chief ambition in life, they often marry two or three times, and children often come in two's—twins.

Both the men and women are calculating and mercenary in marriage. If marriage is not a success it is quickly annulled, the Geminian not having much use and respect for laws and agreements. If an unhappy marriage tie is not broken, it may be through loyalty to a mutually loved child, sick, invalid wife or husband.

In money matters they are rather like Aries people; they earn money fairly easily, but spend freely. Artists, journalists, and writers come under this sign, and these people are notorious for spending. They love gambling, but are not fortunate in this direction.

Gemini is a sign of perpetual change, and these people may change their occupation or profession several times in life. They are happiest when they have two or three things in hand at the same time. Gemini children want careful watching more than careful training; they are really capable of training themselves. If a Gemini child wants a pencil or cake and is refused, he or she just takes it, and can do so very cleverly. They can also lie very glibly. A religious training is very good for these children. Religion has a strong appeal to Gemini people, especially one that is ceremonial or mystical. They are innately attracted to ritual.

In home affairs they are very different to Taurus people. When furnishing a house Gemini people favour the austere, no cushions or

stuffy chairs to collect dust. The women are often very untidy and careless in the house, but have enough sense not to collect furniture, pictures and ornaments to make work.

Housework to them is a waste of time. They move from one house to another frequently, change of environment being absolutely necessary to them. These people do not become attached to houses or furniture, and are seldom lovers or collectors of antiques. A Gemini woman will cheerfully give away her husband's suits, pipes and relics for a pot of flowers. Not because of her love of flowers, but in order to get rid of the old unwanted things.

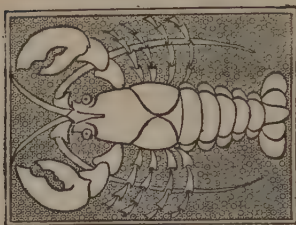
Men born under Gemini make delightful companions, as they are very refined, considerate, thoughtful and generous with money. They are wonderful in friendship, but not always so in marriage; they tire quickly of wives, but not of friends.

The men are better suited to professional life than business. Literature, law, medicine, but not surgery, chemistry and teaching. They are, however, very successful, if superficial, in business. They change from one thing to another, but changes are usually beneficial.

The Gemini man is always planning, scheming and trying to get the maximum of money for the minimum of work. This process of scheming would be very hard mental work for people born in other months, but scheming is a joy to the Gemini man.

The woman of this sign is very versatile and wishes for a career, even if it is not necessary to earn money. She does not give up her business or profession on marriage. She is not domesticated, and a housekeeper is usually a cheaper proposition and in the end a more satisfactory one. She is successful as a teacher, journalist, chemist, actress, elocutionist, secretary and in business enterprise.

*June 22nd to July 22nd*  
**CANCER THE CRAB**



**B**ETWEEN June 22nd and July 22nd the Sun is passing through Cancer, the fourth sign of the Zodiac. The ruling planet of Cancer is the Moon. The symbol of Cancer is the Crab, and, like the crab at the seaside holding on to the bather's toes, so these Cancer people love to hold on to anything they have once possessed. They hoard money, clothes, books, furniture, always with the excuse that they may come in handy some day.

These people are usually short, but there is also a very tall, thin type. They have small regular features, usually blue eyes, pale complexions, small hands and feet. They are gentle, retiring, sensitive, placid, easily influenced by the people they come in contact with. They are a long time being drawn out, but once they take a liking to anybody they do not change lightly or easily.

The man who flippantly makes love to a Cancer girl will find his task of shaking her off very difficult. The Cancer woman in marriage will never allow her husband to have a divorce, even if her love has turned to hate. What she holds she keeps. This tenacious holding on has its good points. Cancer people look after their relatives; they do not park them on to obliging friends.

Boys and girls born under Cancer will often give up the joys of youth to stay to minister to aged parents until all hope of marriage seems past. They

will do this, although marriage is one of their ambitions in life. They love home ties, children, good food, comfortable surroundings, and will sacrifice much to keep the family intact. Cancer people possibly get their timidity and sensitiveness through staying in their shells or home.

In the business world they are very successful. A Cancer man likes to keep his goods until he can get the right price, but he certainly does not let a customer go until he has sold him something. If you go into a shop and come out with something you did not wish to buy, you may be sure you have been in the clutches of a Cancer person. You will say you bought the unwanted article because the shop assistant was so obliging.

Cancer men are successful in many kinds of businesses, especially in dealing in public commodities as food, cars, houses. They are also successful in luxuries as jewellery, antique furniture and curios, perfumery, wines and spirits. They are shrewd buyers and sellers.

The women of Cancer are clever in domestic and business life. When in business they usually go in for buying and selling clothes, drapery, confectionery, food.

Both the men and women are clever linguists, actors, mimics, dancers and play writers.

Cancer children being hyper-sensitive do not get a good time at school. They are often sought out by the bullies of the school, and so get into bad company, because of their inability to react. In early business or professional life Cancer people will remain at inferior posts because of their perpetual fear of giving up the existing thing.

In spite of their reserve, Cancer people are supposed to love fame and public life. This does not seem in keeping with the general character, but as fame and public life mean a big

money-earning capacity, it must be the concrete article which these tenacious Cancer people are after.

They are very hospitable, and they will do their very best to overfeed their guests. They will spend money extravagantly on entertaining.

Cancer is a lucky sign for money and for travelling by water. Money seems to come easily and frequently in large amounts. Travelling is often done in comfortable circumstances. Cancer people do not expect too much of their partners in marriage. They are not quarrelsome, and if home life is peaceful they have the sense to appreciate it.

Cancer people are usually very graceful dancers. They have charming polished manners, and will never say a thing to hurt a friend. Being sensitive themselves, they hate to give pain to others.

*July 23rd to August 22nd*

### LEO THE LION



THE Sun passes through Leo, the fifth sign of the Zodiac, between July 23rd and August 22nd. Leo is considered one of the lucky signs to be born under. The ruling planet of this sign is the Sun.

These people are usually tall, with broad shoulders, slim waist and hips. Blue or grey eyes unless they come of a very dark family, an abundance of hair similar in appearance to the mane of a lion. Leo people are dignified,

frank and open in their dealings, but are often vain or ostentatious.

The Leo man usually lives up to his income because he dislikes anything that is mean or sordid. He does not like to live in a shabby house or street. His choice in house and furniture may be showy and he is fastidious in clothes. The Leo man likes light colours and browns, and his shades must harmonise.

This is not a particularly intellectual sign, but its subjects are often lucky in business. The Leo man who opens a shop will put all his goods in the shop window and will use ostentatious methods for advertising. When he has made money he will advertise the fact. Cigars and motor cars for himself, a fine house for his family, jewels and furs for his wife. He will look prosperous although he may not really be so. He is very unlike the Cancer man, who likes comfort without ostentation, but who is always worrying about the future, so saves and invests his money to the best advantage.

Leo men excel in any work connected with the theatre as actors, producers, managers. They are very good at staging spectacular plays. Constancy in love affairs is usually shown. The Leo man may have many women friends, but he will not lead them to look upon him as a possible husband, and for this reason he seldom gets into trouble. He generally chooses a girl of definite type—she must be well dressed, alert, not necessarily clever or beautiful, but with a good figure and healthy. As Leo people are ruled by the Sun, they generally set a great value on a healthy body. A Leo man, too, has the paternal instinct well developed, so instinctively chooses his wife carefully—indeed, until the Leo man meets the “ideal” woman he does not begin to make love seriously.

In courtship days he will give his bride-to-be a very good time. Every shilling he can spare will go to buy the

engagement ring. The idea that his affection for the chosen girl may change does not enter his head. He has decided and the money spent on an expensive ring is just an investment for his future home and happiness. And, curiously enough, he does not change. When a Leo man's engagement is broken it is not his fault.

In marriage he is just as constant and attentive. An admirer of the opposite sex, he will not do anything which is unconventional, although he will have many women friends. Being somewhat vain, he will never believe that his wife will prefer another man, so if she has men friends he is not unreasonably jealous. He will always want to see her well dressed, and as his finances improve so his domestic surroundings must improve. A Leo man would never live on his wife's money unless he was born with other planets very badly placed in his horoscope.

He is ambitious for his children, and, if funds allow, will give them the education which will fit them for professions. With Leo people the children are chiefly boys. Leo men usually drift into the businesses and professions where the money is big, such as dealing in motor cars, house property, furs, jewels, theatrical enterprise, money-lending and book-making. They are very just in their business dealings and frequently, because of their frankness, they will discuss their plans and let out their secrets. This is often a cause for regret!

In speculation the Leo man is often very lucky. If his horoscope at birth is a fortunate one, he may benefit through sweepstakes and games of chance, but of course if the horoscope is bad he may lose heavily through speculation.

The Leo woman is often a great favourite with men. Like the Leo man who puts all his goods in the shop window, so she makes the most of her physical charms. She does this, not so

much because she wants to catch the eye of a man, but because it pleases her to see herself well dressed and well groomed. She is also ostentatious and very ambitious in marriage.

The woman born under this sign flirts in a superficial way, but takes good care not to find herself engaged to an impecunious man. It certainly would not please a Leo woman if she had to keep her husband, as she expects so much from a man. She also has a great love for children and expects much for them.

The Leo woman does not start serious love-making very early, because of this waiting for the right man to come along. But after the age of twenty-six she becomes seriously alarmed because she knows she is not the type to lead a bachelor life. If for any reason she does not marry, then she will do some useful work in the world, instead of becoming bitter about it. She will take a keen interest in the children of others, and is always ready to help any charity in connection with children.

In marriage she is usually happy, especially if she has children. Even if very poor, her home will appear picturesque and her children brightly dressed.

The Leo woman with money will spend lavishly on dress, furnishing, entertaining. Leo people like good living, but equal money would be spent on the setting and adornment of a dinner, as on the wines and food. Leo women make very good wives for politicians, doctors, lawyers and business men, as they are very ambitious and will do everything to further a man's career.

Leo children are usually very vigorous and boisterous, sometimes precocious. The girls are tomboys and the boys are authoritative in manner. They do not excel at school except in artistic subjects, music and sport. They prefer to be in the open rather



than poring over books. The Leo child who is a perfect dunce at school may blossom out successfully later.

Leo people know what they want in life and the best way to get it. They seek after greatness, public positions, in fact a place in the Sun. They can also acquire a worldly polish which educated people do not always possess. Parents need never worry over their backward Leo children. The girls will have a flair for dress, business, and will marry well, and the boys will command success in the business world.

In play and sport, Leo children are inclined to overdo things, and this should not be allowed. Over-indulgence in exercise affects the hearts of Leo people more than most people.

*August 23rd to September 22nd*

## VIRGO THE VIRGIN



**I**F you were born between August 23rd and September 22nd you chose the time when the Sun is passing through Virgo—the sixth sign of the Zodiac. The ruling planet of Virgo is Mercury. People born under this sign are usually dark with small compact figures, but are sometimes tall. They have intelligent faces, dark eyes and hair.

These people are very critical, discriminating, often fastidious and complaining. The mental qualities are good, and they are very thorough in their work. Nothing escapes the Virgo person. The smallest flaw in a friend's character, or in a work of art or piece of music, will not be hidden from him.

For this reason Virgo subjects excel as accountants, chemists, scientists and physicians. They never weary of routine work and are unhappy in free-lance occupations. It is not considered a lucky sign for money, but Virgo people, being over-cautious, seldom come down to the last shilling. Cancer and Virgo people are the savers. Neither is actually mean, and they both save for the same reason, which is fear of the future. Unfortunately, money saved for this reason is seldom spent by the saver, but left to others, who often waste it.

Virgo people do not get their money easily; they are often underpaid, because they do not set a high value on their services. The people of this sign suffer from an inferiority complex more than the people of any other sign.

A Virgo man would rather work for an employer than set up in business on his own account. He will possibly complain of the long hours or his small salary, but he will not be envious of his employer, whose fortune he is helping to make. He is practical, inventive, intelligent and systematic. He is ambitious in a quiet way. He does not really want to reach the top of the tree—it might be safer a little way down.

As he cannot cope with reversals in life, the Virgo man will not aim too high. At the same time, he is seldom at the bottom; his caution and his ability to work hard must lift him up a little. If he reaches a high position in life he has done so through his hard work and intelligence and not because there has been any luck in the matter. The Virgo man does not make a good leader or employer.

Being very thorough and systematic himself, he expects these qualities in others and, if they are not there, he is perpetually fault-finding and so often becomes very unpopular. In his home life, with parents, he is not very happy, yet he is never in a hurry to break away

to marry and establish his own home.

The caution he displays in his business life is intensified in his love affairs. Even when he falls in love he is either too shy or too cautious to propose to the girl, and it might be a kindness on the part of the girl to help him out!

Virgo men marry rather late—often they remain bachelors. There must be more unmarried men born under Virgo than any other sign of the Zodiac. The critical faculty of the Virgo man is the cause of much of his unhappiness or lost opportunities. If a girl is pretty he will reason to himself that she may not be able to cook. If she can cook she may have impossible relatives, and so on. He will be generous, but careful with money, so that a wrong construction is often put upon his character in this direction.

With marriage his caution increases so that he is afraid to throw up a post to seek advancement. If he has an ambitious wife she will possibly make him very miserable because of this characteristic. He appreciates a refined home and social life. His pleasures are usually of an intellectual kind. The average Virgo man is very moral, and after marriage may never think of any woman other than his wife. The wooing of his wife may not have been a passionate affair, so on the whole the Virgo man is a lukewarm lover.

The only speculation a Virgo man will entertain is property, and in this direction he is peculiarly fortunate. He will never gamble on horses or in shares. In his clothes and habits the Virgo man is neat and clean, often to fastidiousness.

The Virgo woman is very similar to the man. She is unassuming, retiring and sensitive. Often small in figure, neatly dressed, shy in manner, she just lacks that sex appeal which might mean an early marriage. When a Virgo girl states that she does not wish to marry it is possibly the truth. The physical

side of marriage has little attraction for her. She does, however, like children.

Mentally alert and clever, she is wise in her choice of a career, which she wants more than anything. Even if she possesses money she will work; her caution telling her that the money may not always be safe. She will have many friends of her own sex, and even if not adverse to marriage she will not go out of her way to cultivate the friendship of men—at least, she will not do so while young.

After the age of thirty years the Virgo girl changes rapidly. She wants to marry. Fear of the future and being alone may urge her to marry a man she is not in love with. Virgo women often age quickly. They are naturally thin and seem to shrivel up with the years! Virgo girls born near sunrise are often pensively beautiful, but lack vitality.

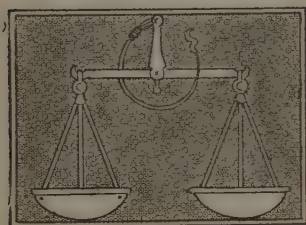
In marriage the Virgo woman is a good wife and housekeeper. Her taste in furnishing is refined and subdued, sometimes austere. No useless ornaments and pictures to collect dust. She is sometimes fastidiously clean. Virgo women have a flair for cooking, even the complicated variety, and can sense in an uncanny way what friends and relatives should eat. They are also very good managers, and the man especially if he has a Virgo woman for a wife is a very lucky man indeed. She will be very adaptable, a capable nurse and a charming and thoughtful hostess.

The Virgo child is often a pathetic little figure, nervous, very shy and sensitive. Unless a teacher is very sympathetic, knowledge will be slowly acquired, but once a subject has been fully grasped the child will work hard to master every detail. These children are not robust, and great care in diet is necessary, a purely milk and vegetable one being the best. They do not care for sports, and these should not be insisted upon. They are very fond of reading, botany and mathematics.

Although slow when their education starts, Virgo children progress rapidly towards the end of school days and carry off prizes and scholarships, rewards for their close application to study. Even though they may be brilliant at school, they seem to lack the initiative and enterprise necessary for business.

*September 23rd to October 23rd*

# LIBRA THE BALANCE



**T**HE ruling planet of Libra is Venus. People who come under this aspect were born between September 23rd and October 23rd. The symbol of this seventh sign of the Zodiac is a pair of scales called the Balance.

These people are slim and graceful in early life, but incline to stoutness before middle age. They have good features, usually a straight nose, and if birth is near sunrise the eyes are often blue and the hair fair. Libra people are usually easy going, well balanced, courteous and sociable. They love the good things of life, but are not always willing to work hard to satisfy their wants. The men of this sign either soar to the top of the tree in business or professional life, or remain at the bottom. There is no half-way measure for them. Often Libra folk are lazy, or indifferent. Unless luck favours them they are inclined to drift. Both the men and women have a certain charm of manner which helps them in the battle of life.

Libra people are not the workers of the world, but they are certainly very useful in positions where charm and personality are required. They are also very diplomatic and just. A Libra man is very successful in partnership if his partner is a worker. He will find the customers and boost the business, so long as his partner does the actual work. He can always get the best out of his employees, as he is usually appreciative. He seldom uses harsh words, knowing that persuasion and praise pay in the long run. Libra men are very successful in the world of finance. Their judgment is good and money seems to come to them without very much personal effort.

The indifferent type of Libra men drift into shops and offices where the work is not too arduous. They are often to be found behind the counters of drapers' and hosiers' shops, where they remain for life. This is not because they are not ambitious, but because they cannot grasp opportunities.

If this type of Libra man marries while he is at the bottom of his business or profession, he is likely to stay there unless he has an exceptional wife or a big stroke of luck. These men are capable of being spoilt, more than the men of any other sign, through an indulgent wife or mother.

Libra men are lucky in getting good positions through influence, and if they reach the top of the tree in this way, it does not prevent them from being very proud of the achievement. These men are very fortunate in the legal professions.

In social life the Libra man is very popular. He will tell a number of lies rather than hurt anyone's feelings. He will pay as much attention to the wall-flower at a dance as to the belle of the evening. He is the type of man very much sought after by hostesses and very much spoilt through them. He knows how to dress well, and is some-

## CHARACTER READING

## Libra

times over-fastidious with regard to clothes.

In his love affairs the Libra man is very fickle. He is an expert at love-making, and unfortunately his words ring so true! He does not really wish to do harm! He cannot help being an artist in this sex business, but, alas! he only too often loves and rides away.

Although he is generally lucky in business he may not be in marriage. These Libra men are really fortunate if they are ruled by their wives, without, of course, knowing it. They can be foolishly generous in money matters, but as they like to spend so much money on themselves, they can also be very mean to others.

In marriage the Libra man is often fickle, although he does not wish to be so. He is so easily led astray by a pretty face. A Libra man does not like causing his wife pain and he does not wish to leave her, but, in spite of this, separation or divorce often takes place.

The Libra woman is sometimes very beautiful—she knows how to make the most of her good points and she dresses well. She is often tall, but sometimes small and plump with beautiful hands and feet. Even if she is not clever she will make her way in life through sheer charm and personality.

In business affairs she has a superficial cleverness. She has no special wish for a career, but if circumstances compel her to work she will choose the stage or an artistic outlet of some kind or another.

She will have many love affairs when quite young, admiration and flattery being the breath of life to her. She is successful as a gold-digger, but a very gentle and unassuming one. She wants rich furs, jewels, clothes, but they must be refined—the simplicity which costs money. She, like the Libra man, can love and ride away, especially if her man loses his money. She is not always lucky in marriage, but marriage is in her scheme of things,

as she is not cut out for a lonely life or a business career carved out entirely on her own.

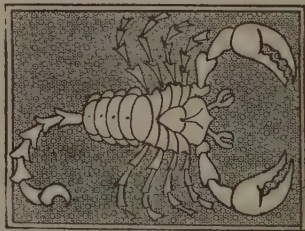
She has no great love for children. If they arrive it cannot be helped, but she would rather be without them. Should she lose her husband, the children can never take his place. She is not a good housekeeper, but an interesting and decorative wife. Her drawing-room is more important to her than the kitchen.

She loves entertaining, although she may not believe in feeding her guests, if the business is too troublesome. If she has an interesting career, stage or art, she will possibly wish to keep it on after marriage, as she does not like the domestic side of marriage. As these women are so very feminine, wanting admiration, a permanent male escort, money for clothes, they often turn a very lax man into a good husband.

Libra children are dainty little things, but often selfish and vain. They are sensitive, but not reserved and can usually stand up for themselves. They pass through school life rather happily, being neither too dull nor too brilliant. The girls excel in music and art and the boys in history and law. They are both good at sport, especially tennis. They are fond of dancing, motoring and aviation, but are not usually keen on too strenuous sports.

*October 24th to November 22nd*

## SCORPIO THE SCORPION



**B**ETWEEN October 24th and November 22nd the Sun is passing



through Scorpio—the eighth sign of the Zodiac. These people are of middle height, with heavy build, swarthy complexions, brown eyes and hair. The women are often of striking beauty, but coarse.

Subjects born under this sign are passionate, critical and sarcastic. There are two distinct types of Scorpions: one can rise to great heights, the other can sink to the lowest depths. The latter is cruel, revengeful, jealous, lustful, making those around them very unhappy.

This type, fortunately, is the exception rather than the rule. Scorpio people are often very clever—they prove great workers, with an abundance of energy. You will find them generous to those whom they like—giving also largely to charities.

People born under this sign are very obstinate and stubborn. To get the things they want in life they will work ceaselessly to overcome obstacles.

The Scorpio man will never say he cannot do a thing. He will undertake anything, and he usually carries it through to a successful finish. He is in his element when solving problems, difficulties and mysteries—nothing is too deep or obscure. He is very good at detective work and analytical chemistry.

Scorpio is rather a fortunate sign for money. It may come through speculations, legacies, and is usually acquired fairly easily in business. These people do not, however, get money in business just through sheer luck, they often work hard for it.

Because they themselves are naturally energetic, they expect everybody around them to be as enthusiastic as they are. As employers they pay well, but are inclined to be exacting. The people of this sign are adaptable, and they are to be found in all the different arts, trades, professions and even religions of the world. They are not often ambitious for worldly fame

or for great riches. They have no fear for the future, and are quite happy to live for the present only. As they earn money so they spend it, chiefly on luxurious living and comfort. Even the very poor Scorpio people believe in spending their all on food.

These people have an uncanny knowledge of what is good for their body in health and in sickness. Indeed, if the people of other signs were like these Scorpio people there would be less sickness in the world. In health they supply the body with the right food, and in sickness they soon acquire the right remedies, usually simple ones. They make excellent doctors, because they can sense what is wrong with their patients.

Scorpio being one of the watery signs of the Zodiac, these people are seldom teetotalers, and with a bad horoscope they may drink to excess. The men of this sign usually look older than they really are, and are often bald in their twenties. This peculiarity with regard to hair is shared by the men born under the other water signs, Cancer and Pisces. Scorpio men are not so sensitive over appearance as the Cancer and Pisces types.

In business the Scorpio man is not enterprising as much as shrewd and persistent. Once he is interested in a job he will push it, as much for the work itself as for the financial results.

He therefore makes a very good servant, whether in shop, factory, house or office. These people like to work in their own way and resent criticism or advice.

Scorpio people are amongst the greatest of travellers and are specially fond of long voyages and cruises. They are fortunate in work connected with the sea and in dealing with foreigners.

In his love affairs the Scorpio man is also thorough, and women have a great attraction for him. When he falls in love there are no half measures with him; he is often quite primitive. He

is extremely jealous, not only of other men, but of sports or hobbies in which the girl of his choice may be interested.

In early married life he is usually very attentive. He wants a comfortable home, but is not over-interested in planning it, and usually leaves everything to his wife. The Scorpio man considers himself a super he-man. He expects in marriage a very good housekeeper, no matter what his social position may be. If he does not get this, there is often friction, and much of "you don't make pies as my mother used to" attitude.

If the wife is too good a housekeeper and negligent of appearances, then after a few years the home interest will pall and he will seek distraction elsewhere, because the Scorpio man must have an attractive woman about him. On the whole, he is very trying as a husband. With his children he is often stern, not very sympathetic, but as a child himself he demanded much.

Scorpio women are very successful in business, the theatrical world and the nursing and medical professions. They, like the men, are great workers. Scorpio women have no great love for their own sex. Of course, this can be said of some women born under nearly every sign, but it is more pronounced with the Scorpio subject. Also, women of other signs are not very fond of those born under Scorpio!

The women of Scorpio will not, however, worry much about this lack of feminine friends, as they are great favourites with men. Subconsciously they take trouble to please them in every way—they dress with care, they also know it is fatal to appear too clever, and they will pretend to take an interest in the sports and hobbies of the particular man they are talking to.

A Scorpio woman sets out to marry, and she usually does so at an early age. She is not attracted by position and

money, although, of course, she wants them, but she must love the man she is to marry. If she has money she will marry a penniless man, or relinquish her fortune rather than give up the man she loves. After marriage she rules the home and the husband, but so subtly that the man is not aware of the fact.

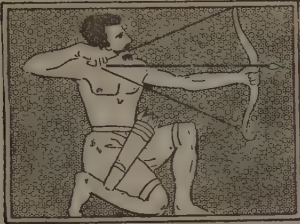
The husband of a Scorpio woman seldom goes astray; once she has got her man, she knows instinctively how to keep him. This cannot be said of the women born in other months. The Cancer woman keeps her husband, but he may have a wish for freedom. The husband of a Scorpio woman does not wish to be free. He may have trivial affairs after marriage, but he never allows another woman to interfere with his domestic peace. The Scorpio woman is a good housekeeper, a dominating but not domineering wife. She may put on weight after middle age, but she often has a shapely figure and a flair for clothes.

She is a very good mother, often a kind, wise parent, clever enough not to spoil her children. Scorpio children require very careful training, as both the boys and girls are liable to develop bad habits. The boys are always little bullies, often very secretive. At school they can always look after themselves. They are clever in studies without being brilliant. They prefer swimming and boating, but are fairly good with all sports. These children should never be pampered, as they are inclined to be tyrannical.

Scorpio people have robust health, strong constitutions and live to a great age. The complaints common to this sign are throat weakness, blood disorders and weaknesses of the generative organs. There is also a liability to contagious diseases. Recuperative powers are very good.

November 23rd to December 21st

SAGITTARIUS THE ARCHER



**JUPITER** is the ruling planet of Sagittarius—its symbol a centaur shooting an arrow. Subjects coming under this sign are born between November 23rd and December 21st, when the Sun is passing through the ninth sign of the Zodiac.

People born under this sign are tall, of graceful build, with big hips. Long faces with expressive eyes which may be blue or brown. They are jolly, good-humoured, sincere, always ready to do a good turn, to help a lame dog over a stile. They love a carefree life, sports, feasting, amusements, travelling, and they often get it. In business affairs they are lucky, yet their energies are spasmodic and they prefer a business which has an element of speculation in it. The Sagittarian man loves a gamble, whether it be on the turf, the stock exchange, or in property business. He is invariably lucky. People born under this sign, or Leo, are about the only ones who find horse racing profitable. Should they fail to make it pay, it is because another planet was in bad aspect to the Sun on their particular birthday. Apart from the gambling element, they love horses and are good riders. Sagittarian men are better fitted for the country than for city life.

They are always frank about their own affairs, often saying too much, but they are not inquisitive about the affairs of others. Although loving an open-air life they are also students and

philosophers, fond of enquiring into religion, orthodox and unorthodox.

It seems strange that Sagittarius is the sign which has much to do with horse racing and religion, and many men coming under this sign choose the Church as a profession. This is possibly why the Catholic Church in Ireland does not condemn horse racing. Many of the priests probably go racing at times.

The Sagittarian man is ambitious, although he does not want to exert himself too much to attain his ambitions. In business life he is a free and easy employer—one who pays rather well, but will reduce wages with the first sign of bad business. He is possibly at his best as a stockbroker. He then makes much money and spends freely. Even if compelled to work in a town he will live in the country. Yet he is fond of theatres, big dinners, night clubs and music. Although bluff and jovial, he is also very sensitive.

He is not fitted for a subordinate position, or for routine work, and quite early in business life he plans to start on his own account. He has the ability to start a business, on little, or no capital, and possibly trusts to bluff to supply what is lacking. If he fails it does not matter, he has versatility and can start in another direction.

Should the Sagittarian man be employed he will be very conscientious, but he does not like to work an hour longer than the stipulated time. He values his freedom more than money.

In his love affairs he is somewhat fickle. If a girl wants to keep her Sagittarian lover she must give him great freedom. As soon as he is tied down he wishes to free himself. Knowing his limitations in this respect, he does not seek marriage, at least, not early in life.

Sagittarians are often indiscreet. He will pay too much attention to a girl, and being a man of honour he will propose marriage. He will bitterly

regret this later, but will keep the affair to himself and just hope for freedom. Should his wife wish to sever the knot, he will nobly take the blame. He will appreciate his freedom for a year or so, and then re-marry.

These men do actually fall in love more than once. They are kind to all women and unconsciously break, or chip, not a few hearts. They like to show their appreciation, when dealing with a woman, in some definite form in the way of a gift, and this kindness can be misconstrued.

If marriage takes place fairly late in life he is usually happy. He allows his wife to have her own way and so life can be very pleasant. He will not neglect his wife after marriage, but he prefers to be the pampered partner. There will not be an overwhelming love of children, probably a family of two.

When he is away from home he will have various little flirtations, but even if his wife should come to know of them, she need not worry, they are seldom serious.

The Sagittarian woman is like the man inasmuch as she does not wish to lose her freedom by an early marriage. Even if she does not marry it is not a source of regret. She will want a career and is usually more ambitious than the man.

Sagittarian women find success in the professions and in business life. They put rather a high value on their services, and they certainly do not consider their work inferior to a man's, sometimes the reverse! They are successful on the stage, dramatic acting, in sport, and as heads of business concerns.

Their judgment in business, finance and speculation is sound, and added to this they have a marvellous intuition which is not developed in the man. Although marriage is not of paramount importance to the Sagittarian woman she may marry twice, or even three

times. If marriage occurs early in life, under twenty years of age, which is unusual, it may be a love at first sight affair, but after the age of twenty-five she is apt to be calculating and mercenary. She has a career, she argues, so why should she marry a man no better off than herself?

In spite of her intuition and reasoning powers she may make mistakes with regard to the character of the man she is to marry. When she is in love with a man she will place him on a pedestal, so naturally her opinion is biased. She will keep on her business career after marriage. Should the husband turn out morally bad, the Sagittarian—like the Geminian—will have no scruples with regard to divorce.

The Sagittarian woman wants freedom in her home after marriage, so will not burden herself with servants and entertaining. The Sagittarian child is lovable, frank, without being precocious, and is truthful, obedient and obliging. At school he is often brilliant in mental studies and art, and also clever at sports. These children acquire knowledge easily. They are very fond of animals, especially horses and dogs, and often excel at horse riding.

*December 22nd to January 20th*

## CAPRICORN THE GOAT



THE Sun passes through Capricorn, the tenth sign of the Zodiac, between December 22nd and January 20th. The symbol of Capricorn is a



goat going up a mountain. The ruling planet is Saturn. The old astrologers were not very complimentary when writing about the appearance of these people, one astrologer stating that Capricorn people have lank hair and sad wizened faces. The human race has certainly improved, and the modern girl coming under this sign is often of great beauty.

Capricorn people are very ambitious and will do anything to attain their ambitions. They are shockingly selfish, and this is one of the outstanding characteristics of this sign. They are cold, self-contained and calculating. These people scheme more than work to attain their wishes. They shine in public life not because of the good they do, but because of the noise which they invariably make!

The men aim for high political honours, titles, and directorships. They love money, but they love fame more. It is possibly an advantage to have a Capricorn father—he will leave you something, a title or money, probably both. The very poor Capricorn people will own the houses they live in. They have an instinctive desire for property.

It will be argued that Christ was born on December 25th and that this would not be His character. But remember December 25th 2,000 years ago would not coincide with that date of the present year. The calendar has gone through many changes. Some people think that Christ was born in September, the Virgo or Virgin month, and the difference of months is due to the alteration in the calendar. The argument here is that December would have been too cold for certain happenings at the time of birth.

However, all Capricornians are not intensely selfish, but where ambition is a ruling passion there is likely to be selfishness. Another type of Capricorn is the lazy person. He envies the man with position and money, but will not

do anything towards acquiring these for himself.

In business Capricorn people are usually attracted to the trades and professions where big money is made. The man who starts with the legal profession would look upon law as a stepping-stone to politics. In business they are very successful in antiques, property, jewellery, chiefly diamonds and pearls, and as moneylenders and bookmakers.

They do not make sympathetic employers, but they are very successful for themselves in this capacity, as they are capable of ruling large numbers of people and getting the maximum of work out of them. Lower down the social scale the Capricorn man is a steady and enduring worker, not particularly clever, but painstaking and accurate.

Should his horoscope at birth not be a good one, he will lack ambition, and this will prevent him making anything of his life. He would then also lack self-confidence, be too reserved, even surly, and it would be very difficult for him to make progress. This type of man usually stays in one position for years, sometimes for life. Capricorn people sometimes utterly lack a sense of humour.

They often marry late in life, the men after thirty years of age. In love affairs the Capricorn man is very intense, jealous, and he expects the girl of his choice to drop her interests in life and adopt his. He usually has a long engagement because he wishes for something substantial in the way of a home. Also he wants to make sure he has not made a mistake in his choice of a life partner.

Capricornians have very good taste in houses and in furnishing them. They have not the ostentatious taste of Leo people, but dignified, exquisite, yet austere. A piece of furniture is often bought with a view to its increasing in value, rather than for

## CHARACTER READING

comfort. They are good judges of antiques, whether dealing in them or not.

These people entertain for business reasons and not because they are hospitable. They are not good at making friends, but they remain faithful to those that they have. The good type of Capricorn man is certainly not superficial, is upright in his business dealings and commands respect.

The women of this sign are sometimes very beautiful, but more often ordinary and unassuming. If circumstances drive them into a business or profession they are persevering and fairly successful. They have a great desire for marriage, and their ambition is shown in this direction chiefly. If born in lowly circumstances they are capable of rising to any heights with a husband.

The Capricorn woman is exceedingly careful with her spouse's money, often even mean! She is a good housekeeper, although not always shining as a cook. Some Capricorn women have a great desire for children, but others are just indifferent. They make good mothers while children are young, but they are not very sympathetic, and the children drift away with maturity and marriage.

These people are often very lonely. The women never give up the hope of marriage, and it is always possible, no matter how late in life. Both the men and women of this sign may have marriage prevented or delayed through parents. Capricorn women are happier in marriage than in business life.

As the Capricorn man has a flair for public life, so the woman will have a flair for social life.

The Capricorn child is a shy little individual, often diminutive. He does not mix readily with his playfellows and usually has a very dull, even unhappy time. People who love children should not order them for January.

It is difficult to understand Capri-

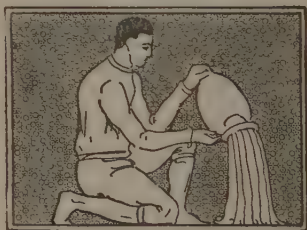
## Capricorn

corn children, so they are often wrongly judged and driven into bad habits. They may undergo punishment at school for the misdeeds of other children, although this would only happen when very young. It is possibly one of the reasons why they grow up selfish and hard, wishing to get their own back on an unjust world. They do not care for sports, but are often forced to join in games for which they have a hatred.

This is very silly, because these people seldom have an ounce of superfluous fat. Late in life they will take up golf for social reasons. During the latter part of school life these children come into their own. They carry off the prizes and pass examinations easily, in the most difficult subjects. After school days they quickly settle down to the business of life.

*January 21st to February 19th*

## AQUARIUS THE WATER BEARER



**S**ATURN or Uranus rules Aquarius—the eleventh sign of the Zodiac, which the Sun passes through between January 21st and February 19th.

The symbol of this sign is a man pouring water from a vase.

The people of Aquarius have long faces, neither fair nor dark, reddish complexions, especially when cold. The hair turns grey while very young. These people are very progressive, clever, inventive and scientific, with advanced ideas. They are impatient with orthodox people, and cannot be

happy when forced to live in a conventional atmosphere.

It is considered a humane and charitable sign, yet these people quickly throw up relatives and leave the parental roof as soon as circumstances permit. They are neither lucky nor clever in money matters. It is the Aquarians who give wonderful inventions to the world, but financiers of other signs who collect the money.

Aquarian men, and even the children, love tinkering about with the wireless set, the household system of electric lighting, and they invariably improve these things. They love all kinds of literature, art, music, mathematics, and live chiefly on the mental plane.

In the business world the men are not enterprising, but are very successful in controlling large staffs and in improving an existing business. Aquarians usually find great pleasure in any work they take up, but if forced to do uncongenial work their inventive faculty will find expression, not in their career, but in their various hobbies.

When these men are enterprising it is usually in some uncommon business. They have peculiar dispositions and are somewhat difficult to live with. If their work is criticised they will be intensely irritable, as they hate criticism more than anything. Whatever they do they usually do well, but they must do it in their own way and time.

Sometimes these people have a disregard for clothes and appearance, which can be very trying for their relatives and friends. The Aquarian women share this peculiarity. The inventive ability of these people sometimes amounts to genius, and it is a notorious fact that a genius often goes about unkempt and absent-minded.

Every unkempt Aquarian is not, however, a genius. He may be the reverse, and this would show in his particular horoscope. They are very

careless in money matters, spending freely while they have it. When doing the work they like, they have no thought for the financial reward. They are generous with money, but if a definite appeal is made to them for help they will possibly refuse it.

To handle an Aquarian successfully one must be not only a good judge of human character but a good judge of this particular type. They have a systematic, methodical mind, but untidy personal habits. It is useless to try to argue about personal trivialities with an Aquarian.

If you want an elusive, abstract subject threshed out, an Aquarian man will patiently explain and argue for hours. Tell him he is wearing odd socks, and that his hat or tie is out of date, and he will flatly contradict you, be very annoyed, and there the matter will end. You will not have improved this part of him, and you have gone down in his estimation, for he will consider you an interfering, shallow-minded person.

It is useless to offer advice to Aquarians. Even when they pay a doctor or lawyer to advise, they generally "gang their own gait." They must go straight through life learning from their own experiences. Aquarians are fickle in love affairs, and the men are seldom in a hurry to marry. Of course, these people do marry, usually because the prospective partner is the deciding factor—but that person is not the Aquarian.

They may not be deliberately fickle in love affairs, friendship or marriage, but unless there is a strong mental attraction these affairs are of short duration. The Aquarian man may treat his marriage vows lightly, and to him this is not a crime, because he has never had time for convention. This attitude, of course, shocks his relatives and friends. When he meets a suitable partner he is an idealist. His love is of a high type, emotional, but not sensual.

Marriage is then a marvellous affair. The home is beautiful, they live up to, or beyond, their income.

The Aquarian woman is more practical than the man. Quite early in life she decides about a career. She is not conceited, and somehow does not expect to marry. She will start with a secretarial career, for which she is admirably suited. Later her inventive ability will work out as enterprise. She either enters a profession or runs a business, and in either she is likely to be successful.

These women often surpass men in the professions. They are not sentimental, and it is the exception, rather than the rule, if they dress well, yet they have heaps of men friends. They dress in a plain workmanlike fashion, but are sometimes untidy. They are idealists in love and rarely marry just for money, unless circumstances compel. They seldom crave for marriage or children.

The Aquarian woman is often considered changeable, because she will drop one man after another, but this is usually due to the flimsy minds of the men rather than her own fickleness. A deep affection and mental attraction count for more than sentiment and passion with her. When she gets a suitable partner, marriage is usually a success. Her home always looks as though it is lived in, nothing ostentatious, everything for comfort and use, and work minimised.

There is a very high type of Aquarian found among both men and women, who work for the benefit of humanity. They include doctors, scientists and religious workers. They may not actually renounce worldly affairs, but they work for life in the interests of mankind without thinking of rewards. The Aquarian is a great lover of animals, and a large percentage of

these people are vegetarians on principle. They are fond of the study of occultism, religion and philosophy.

The Aquarian boy child is a serious individual. He wants to know the why and wherefore of everything. He has little use for toys except to take them to pieces. Complicated mechanical toys, miniatures of real trains give him great pleasure not only in childhood but right through life! He is usually very obstinate, takes keen likes and dislikes to people, but will cheerfully obey those whom he likes. He prefers books and animals to the ordinary toys of childhood.

At school he is very studious—possibly too much so! Mathematics, drawing and chemistry are his best subjects. Often he passes examinations easily and takes many prizes. He will take up sports, but is not very keen. May be very indefinite about a career, because there will always be a desire for something out of the ordinary which might not be allowed, or there may be a hankering for invention, which, he will be told, will not get him a living.

The Aquarian girl will not want dolls, but will have a love for books at a very early age. She passes through school easily and is a favourite with teachers and children. She has definite views about a career, as it is very important to this girl that she earns money. To her it means independence and the key to everything she wants to do in life. She does not covet riches; apart from getting independence, she has more often than not a disregard for money.

The sign Aquarius affects the circulation. These people feel the cold intensely, but can put up with heat cheerfully. They also suffer from nervous worry and throat weakness. Both the men and women are liable to suffer from anæmia.



*February 20th to March 20th*

## PISCES THE FISHES



**W**HEN you meet a friend who has grown stout early in life, find out if she was born between February 20th and March 20th, when the Sun is passing through Pisces, the twelfth sign of the Zodiac. The ruling planet of this sign—represented by two fishes—is Jupiter.

People born at this time often have round, colourless faces and light blue eyes. They are below medium height, with small plump hands and feet. The sign rising at birth may, of course, modify the physical type.

Pisces people are extremely kind, obliging, sympathetic and very humane. They will go out of their way to do a good turn, even to a stranger. They are very hospitable, often giving away what they need themselves.

It is one of the chief pleasures in life to entertain their friends and relatives. Pisces people will give the most plausible beggars the benefit of the doubt. It is one of the water signs of the Zodiac, like Cancer and Scorpio, but it has not the strength of Scorpio and is kindlier than Cancer. Remember that Pisces is rather a weak sign, so that its children require very careful training.

There is natural ability for business and household management. The men of Pisces are often very fortunate in business, building up huge concerns and acquiring a fortune very easily.

They are fortunate in the catering and provision business.

When in the employment of others the Pisces man will be a conscientious worker. If his salary is small he will not complain, but will look around for a position where he will be better appreciated. He makes a very good employer, often spoiling his work-people with kindness.

Should the Pisces man have a difficult time when young, because of family and environment, then he will find progress in life strenuous—and real success may not come until the middle of life. Health may also be a source of trouble, these people suffering through chest and lung weakness. Unless there are other indications in the birth horoscope, the Pisces man does not aim high in the professional world.

He may take up medical work because he is a born physician, although surgical work may be repulsive to him. He will often forsake the orthodox methods of healing for healing without operation, herbal treatment and natural remedies. In this direction both the men and women of Pisces are clever if not brilliant. The men are also successful as publicans, bakers and in hotel work.

In house property the Pisces man is also fortunate; transactions in this direction proving generally remunerative. He is intuitive and intelligent rather than intellectual.

In his love affairs he is rather fickle, especially while young and because of a weakness for the opposite sex. He marries very early and there is often a large family. He has a great love for wife, home and children, and although he may have various flirtations after marriage, they are of a superficial kind.

The Pisces woman is very feminine; she actually thinks that men are superior creatures, which shows that she suffers from an inferiority complex! With this outlook, she often marries early!

When very young the Pisces woman is often plump and fluffy, like a kitten, but without claws. Other women do not dislike her, because she is always ready to help and admire, and is never envious nor jealous. She has an instinctive idea that she is placed in the world to marry and have children, and, should marriage evade her, she will mother other people's children.

These women are very domesticated—good housekeepers, cooks and nurses. When leaving school, if they must earn a living, they usually take up hospital nursing, cooking or domestic service, and are fitted for, and happy, in these callings. Pisces women are incurably romantic; they do not expect much of men materially, but they can be supremely happy with the Don Juan type of lover, in whom they will place implicit trust.

If they have money they are ready to help a lover, not having the sense to realise that they are helping to demoralise the man. Pisces girls have more love disappointments than girls of any other sign, because they are ready to trust and serve. Only a few are really fortunate in marriage. Even then happiness comes through the numerous children, and the security of the home.

Pisces women have not a strong mental attraction for men. They frequently marry men much older than themselves who are attracted by their strong femininity. Occasionally Pisces women do well in business, in confectionery, tea-rooms, boarding-houses, hotels and nursing homes. They like a business with a home, rather than with a commercial atmosphere. In youth they dress well and are rather attractive, but the people of this sign get dumpy and fade rather quickly. To try and reduce is dangerous, as Pisces people are designed by Nature to be fat.

The children of Pisces are very shy, sensitive, often backward and are ready to weep at the least provocation. These

children are very impressionable, imaginative and adaptable. They often do not like to sleep in dark rooms, and to a certain extent this wish for a light should be humoured.

Pisces is a psychic sign, and the strong imaginative faculty may enable them to see things, and in the dark most pictures appear grotesque. A sympathetic parent or nurse will soon overcome this weakness. These children often get into bad company and they take to undesirable habits very quickly, the boys often smoking or drinking to excess. This habit, in a lesser degree, applies to the girls, so that a religious training is very beneficial to these children.

Children falling under this sign are not particularly brilliant at school, but painstaking and plodding, always wishing to excel or at least to give satisfaction. A Pisces child who fails to pass an examination is more sorry for the teacher than for his own failure. The boys are often clever at figures, drawing and art. The girls are clever in music, art, dancing, domestic economy. They love animals of all kinds and prefer a live dog, rabbit or bird to the most expensive toys.

Although the health is not robust, the constitution is strong and the life is usually a long one. There is a tendency to chest or lung weakness and colds may be frequent. There are also tendencies to gout, rheumatism and dropsy later in life. These people are often very careless in matters of health, and the more serious complaints usually come through their own neglect.

Pisces people often eat and drink too much. They should eat a small amount of lean meat every day. Milk, butter, green vegetables, salad and fruit are good. Bread and potatoes should be eaten sparingly. These people do not care for walking. They usually ride everywhere, but walking is their best exercise.

# BEAUTY FOR THE HOUSEWIFE

*Beauty Culture is no mere fad or fashion but a subject which has a far deeper meaning to every housewife who, in her own interests and those of her health and well-being, puts the niceties of her personal appearance before everything. In this Section beauty and the management of one's hair, skin, hands and so on is dealt with by experts on broad, common-sense lines.*

**T**HE girl who would be pretty must start fair. Know exactly the extent of the task before her. Force herself to realise the imperfections most necessary to correct in her appearance.

Therefore, dear Mrs. Beauty Seeker, lock yourself into your bedroom one bright morning, pull up the blinds, and, seating yourself in the most unkind light possible, proceed to take an inventory.

Note the condition of skin, hair, brows and lashes. The tints of your complexion, the brightness, or otherwise, of your eyes.

## Creating the Illusion of Beauty

Move your throat about, watching line of jaw and chin, use a handglass freely—and when you feel you have thoroughly become acquainted with your most minute blemishes—stand, and walk about in front of a full-length mirror, and subject your figure, arms, legs and feet, to the same merciless scrutiny.

Whatever you see, don't for a moment let it depress you. Merely resolve that something is going to be done about the things you don't like. Vow to yourself that you will give at least fifteen minutes night and morning to the task before you—and in six months, if not precisely a Venus of Milo (and she, after all, wouldn't look a charmer in *clothes*!), you will be so well groomed, so what the French call

*soignée*, in every particular—that you will create the *illusion* of beauty.

## THE COMPLEXION GENERALLY

**T**O begin with, put it out of your mind that any cream or lotion, however excellent, will give a good skin to even sweet seventeen if her health is not good and she neglects to obey the rules of hygiene and common sense.

The daily tepid bath followed by a brisk towelling, the daily brisk walk, and a few simple exercises, are absolute necessities. Open windows, light but warm bed-clothing, water-tight shoes, and good, wholesome food are obviously of equal importance. The girl who desires a fine skin looks to all these things. Fruit plays a large part in her diet. She drinks a tumbler of water night and morning, and between each meal, and should tongue or eyes tell her that her internal economy is not doing its duty, she will take means immediately to put things right—though the girl who obeys the simple rules just mentioned, and avoids rich, highly-seasoned food, will have little cause to resort to drugs.

Some lucky people are born with a good circulation, and these have almost invariably excellent skins and brilliant complexions. They *would* have, anyway, unless they have abused and treated their skins badly. The girl who has a poor circulation is to be pitied. Her hands and feet are

invariably cold—which, quite unconsciously, gives her a worried or pathetic expression. Her poor little nose gets red, and stays so from October to April—or any cold day in between. Probably she needs iron and cod-liver oil—she should ask her doctor—and quite certainly she must wear warm underclothing, and thin woollen socks beneath her stockings.

Cold reddens and coarsens the skin, pinches the features and adds ten years to a face in as many minutes. Therefore, if you are a cold mortal, don't foolishly follow any fashion in which you will shiver. Bare arms that are all "goosey" are not a pleasing sight, and the attractive appearance of a pair of chiffon-silk stockings is altogether discounted by a complexion that inclines to mauve and grey, rather than pink and white.

## Choice of Soap Most Important

The girl with a poor circulation should try skipping. Five minutes in the early morning will keep her cheeks and lips rosy for hours. Dancing is excellent, so is tennis, and, as has been said already, every beauty follower must take a brisk walk every day—hail, rain, blow, or shine.

The *texture* of the skin should be most carefully studied before any outside aids are adopted. The fine, dry, transparent skin must be very gently dealt with. It wrinkles easily and often in extreme youth. Moreover, it shows every variation of health and external conditions in a way the thick, dull skin never does.

Often the fine, dry skin is better when never touched by soap. In any case, for every skin, the choice of a toilet soap is terribly important. *Never* use a cheap, particularly a cheap scented, or highly-coloured soap. Such soaps are absolutely fatal to the skin, and responsible for many of the rough, blotchy and wrinkled countenances one sees.

Town dwellers often declare it to be impossible to keep their faces clean without soap. This is not *really* the case—for oil or cold cream will remove any dirt. Nevertheless, soap should be experimented with—for an occasional (say twice a week) vigorous massage with a thick lather of a good soap, followed with a very thorough rinse with warm water, is sometimes quite beneficial, since it tends to stimulate the minute blood vessels on the surface of the skin.

*Experiment.* If your skin is of the fine, dry variety, follow the warm rinse with a coating of cold cream—after the face has been patted dry. *Patted*, please notice. The face should never be rubbed dry. Rubbing stretches the skin and helps on that falling of the face that must, at last, come with age—but can be averted for many a year with care and attention.

## The Right Way as Easy as the Wrong

Pat the face dry—and pat always in an upward and outward direction. It is this always doing of the right thing that makes for beauty, and once learnt, the right ways are as easy as the wrong—though possibly they *do* take a little longer.

To go back to the great soap question. If the owner of the delicate, dry skin finds after using soap that there is any tendency to look blotchy, if it feels drawn, or in the least degree *sore*—then she may take it that she should avoid soap entirely and pin her faith to grease cleaning—or one of the many excellent cleaners, recipes for which will be found in the next section.

Nine times out of ten a thick, sallow skin is actually benefited by at least one daily dose of soap and water. Always, however, this should be given at night—or when the open air is not to be faced for an hour or two. Use soap lather freely, work well into the skin, wash off very thoroughly with warm water, then dash on the coldest water



that can be obtained, and pat dry with a very soft towel.

Always use the softest and finest towels to your face and throat. The body may, with advantage, be scrubbed with a really coarse towel, but such treatment is not for the face.

## ON CLEANSING AGENTS, WITH RECIPÉS

IT is perfectly possible to keep the face in an exquisitely clean condition without either soap or water. Yet soft water—rain-water filtered through blotting paper—may be used on the most delicate skin. Hard water is extremely bad for any skin, and, in combination with the wrong sort of soap, is warranted to transform a complexion of peaches and cream into something painfully resembling red rubber in a very short space of years, or even months.

When cleaning with grease, pin hair back tightly and smear on a liberal amount from the throat upwards. Always use upwards and outwards movements when doing anything to your face or throat. Leave grease on for five minutes—you can always utilise the time to take your bath, or manicure your nails. Remove grease with a piece of soft, old rag—absolutely clean rag, please, and not washed in soda water. Using upward motions, remove every bit of grease with a second exquisitely clean rag. Now pat throat and face briskly with the fingertips, using occasionally a little astringent lotion. If you use this, let it dry on, and then powder.

## Look to the Details

It may be thought that the direction "clean" rag is superfluous, but observation shows that many women, careful as they may be in other respects, are singularly careless over such details. A dirty puff, for instance, will be most gaily applied to the face—with often quite disastrous conse-

quences. Many a rash and pimple has been caused in such a way. A puff needs cleaning every day, and keeping in a dust-proof receptacle meanwhile. Really it is infinitely better and safer to use medicated cotton wool, and throw the bit away after using. It is a very cheap safeguard.

There are many women who pin their faith to pure olive oil as a cleansing agent. The drawback to this is that, in time, it will undoubtedly darken a fair skin. An excellent preparation that is without this drawback may be easily made by anyone. Take—

1 oz. oil of sweet almonds.

3 oz. olive oil.

12 drops tincture of benzoin.

Roughly 1 tablespoonful equals 1 oz. if this method of measurement is more convenient. This is a skin food, as well as a cleaner, if applied freely and allowed to remain on at night.

A really good cold cream is an excellent and pleasant cleaner. The recipe that follows is an excellent one—

1 oz. white wax.

1 oz. spermaceti.

2 oz. rose water.

$\frac{1}{2}$  oz. almond oil.

Melt spermaceti and wax in a jar set in a saucepan of hot water. Beat together. Take off fire, beat very thoroughly, and add rose water gradually, beating all the time.

Put into jars. Do not cover until thoroughly cold.

An excellent cleaner or massage cream may be made as follows—

1 oz. oil of almonds.

2 oz. lanolin.

1 oz. extract of roses.

2 oz. glycerine.

And if you like to be extravagant—

1 drop of attar of rose.

(N.B.—The chemist will add a drop of oil of almonds if you ask him.)

Melt lanolin over heat. Add almond oil, remove from fire, beat well, gradually adding glycerine and the extract of roses.

For the owners of thin, fine skins who hanker after a soap wash, here is a pleasant and safe compromise—

- $\frac{1}{2}$  lb. *rice powder*.
- 6 oz. *fine oatmeal*.
- 1 lb. *curd soap*.
- 5 gr. *essence of lavender*.

Shave curd soap as finely as possible, mix all ingredients very thoroughly and keep closely covered in china or glass jars. When washing face or throat with warm water take a handful of this preparation and rub gently into skin. Rinse very thoroughly in clean, warm water. Then dash on cold water and pat face and throat absolutely dry.

Nice little soap balls may be made in this way—

- 1 lb. *Windsor soap*.
- $\frac{1}{2}$  lb. *fine oatmeal*.

Cut up soap very finely. Just cover with water, keep on back of stove until it slowly melts into a jelly. Very thoroughly stir in oatmeal. When sufficiently cool, shape into small balls.

Little bags of cheese-cloth filled with fine oatmeal, or oatmeal and powdered starch mixed, are pleasant water softeners and cleansing agents.

A cheap and pleasant method of giving a slight tonic effect to the cold douche is to put into the water-jug thin parings of orange, or lemon, or cucumber skins. Never waste any such skins of fruit which has been used during the day for food. Do not keep, however, for more than twenty-four hours.

Toilet waters are pleasant and beneficial aids to the complexion, but women with sensitive skins often discover that a bought—and to most people excellent—toilet water is too astringent for them. As a guide, it is well to remember this. No toilet water is good for you if, after using, the skin

smarts, reddens, or looks blotchy. Such skins are best treated with a little pure rose water, or, if dry, cream and rose water in equal parts.

The following is an old, but very good, lotion—

- $\frac{1}{2}$  oz. *toilet vinegar*.
- 4 oz. *orange flower water*.
- 5 drops *tincture of benzoin*.
- 2 pinches *powdered borax*.

Drip benzoin into vinegar. Dissolve borax in orange flower water. Mix and shake very thoroughly each time before using.

Another recipe of our grandmothers' that is well worth a trial—

- $\frac{1}{2}$  pint *rose water*.
- 1 oz. *glycerine*.
- $\frac{1}{2}$  oz. *quince seed*.
- 2 oz. *alcohol*.
- 1 *teaspoonful powdered borax*.
- 20 *drips of lavender, or oil of roses*.

Dissolve borax in rose water, and soak seeds in it for at least two days. Strain off seeds and add alcohol and glycerine. Mix thoroughly. Add perfume slowly. Mix again well and cork tightly.

When a greaseless cream is indicated the following will be found as good a one as can be made—

- 1 oz. *best gelatine*.
- 1 *teaspoonful boric acid powder*.
- 3 oz. *glycerine*.
- 20 *drips oil of rose or jasmine*.
- $\frac{1}{2}$  pint *rain water*.

Soak gelatine in water for twelve hours. Put in borax, previously dissolved in spoonful of warm water. Heat (moderately) the gelatine and water until quite dissolved. Then add glycerine and perfume. Stir till quite cold. Keep in closely covered jars.

A delightful lotion may be made from—

- 4 oz. *elder flower, or orange flower, water.*
- 1 oz. *eau de Cologne.*
- 6 drops *tincture benzoin.*

Add benzoin a drop at a time to the eau de Cologne. Now gradually mix with the elder, or orange flower, water. Mix very thoroughly and keep well corked.

Another lotion that is excellent for enlarged pores is made thus—

- 1 oz. *eau de Cologne.*
- 1 oz. *rose water.*
- 10 gr. *sulphate of zinc.*

Mix very well.

When cucumbers are in season there is nothing better or more harmlessly whitening to the skin than cucumber lotion. Unfortunately, it does not keep very well, so there is no use in making a large quantity.

- 1½ oz. *cucumber juice* (can be extracted with lemon squeezers).
- 3 dr. *milk of sulphur.*
- 6 oz. *elder flower water.*

Shake well together and keep in cool place.

For enlarged pores the following is a very good lotion—

- 3 oz. *witch hazel.*
- 5 oz. *camphor water.*
- 10 gr. *good vinegar.*

Shake all ingredients well together and cork.

## BEAUTY MASKS, AND THE STEAM BATH

TWO of the troubles most frequently brought to a beauty specialist are coarse, oily skins and sallow complexions. We are all born with the same skins of satin and velvet. Carelessness, ill-health, unhygienic conditions, are all in turn responsible for the lamentable changes that occur to our outer coverings, often before child-

hood is over. And of these carelessness is most often responsible.

Scour the merest baby's poor little face with plenty of coarse soap. Scrub it partially dry with a coarse, and not, perhaps, immaculately clean towel. Feed the unfortunate infant on all the pastry and unwholesome sweets it delights in. Scorn milk and fruit, and careful care as to the infant's bodily functions, and before it is ten more than likely its skin is red and coarse, its lips cracked, and its hair dry and lifeless. So much for ignorance and carelessness.

The daily bath and brisk towelling, and the continual though almost unnoticed friction of clothing keep the pores of our bodies in a more or less good condition.

### Skin Choked with Minute Particles of Dust

The delicate skin of face and throat is, however, apt to be choked with minute particles of dust and dirt, and when these are not immediately cleaned away the pores enlarge, blackheads show themselves, and before many years go by the skin of the face, instead of presenting a matt, velvety surface, looks like the too apparent brushwork of an oil painting. Prevention is a million times better than cure.

When the skin has been allowed to grow really coarse, or full of pimples, its absolute return to satin-like texture can never be hoped for—nevertheless, *much* may be done.

To treat enlarged pores—and they may usually be seen at their worst round the nose and chin—clean face and throat well with plenty of cream—leaving it on for at least five minutes—then wiping away with relays of clean cloths.

Now make a thick lather of Castile soap and hot water. Apply by means of a turkish glove to the face. Renew the treatment as lather cools, three or four times. Now wash every trace of soap away with warm water. Then

take a small piece of ice and with it rub the face briskly—always using the upward and outward movements—and keep on doing so for two or three minutes. Pat dry.

The following lotion is a good one to use at this time—

- 1  $\frac{1}{2}$  oz. hazeline.
- Milk of almonds.
- 6 oz. rose water.
- 1 grain sub. nitrate of bismuth.

Remember, however, that any treatment is to be temporarily discontinued, and the skin soothed with cold cream, should real soreness or redness be noticed.

Do as has been suggested every night for one week. Then for a week use a face mask every night. No need to buy any expensive contrivance. A piece of chamois leather, or a double piece of soft muslin and half a yard of narrow elastic will make all that you require.

Cut out small holes for your eyes—being careful to mark exactly the right place on material before cutting; cut also a hole at your nostrils, and another for your mouth. Buttonhole round these openings closely. Bind edge of mask with ribbon or strip of muslin, and attach two bands of elastic to go round back of head.

Here is a recipe for a paste to be spread over face before fixing on mask—

- 4 oz. fine oatmeal.
- 1 egg white.
- $\frac{1}{2}$  oz. Pond's extract.
- 1 oz. litharge.

Mix thoroughly and spread over face evenly, avoiding eyes or going too closely round the mouth. Fasten on mask, and resolve firmly to sleep on your back.

Wash away very thoroughly in the morning with warm water. Dash on cold, and apply a very little cold cream before powdering.

Do this every night without fail for a week.

## No Reason for Sallow Faces Provided . . .

Quite often the sallow girl is one who never takes sufficient exercise, who prefers to sit over the fire to taking a brisk walk on a winter day, who has no love for open windows, and who prefers chocolates and pastry to fruit and salads. Well, until she mends her ways and alters all these things, little can be done for her, but provided she *does*—there is no reason on earth why she should remain sallow and dull-eyed.

Perhaps the best start for the sallow girl bent on beauty is a steam bath for her face.

Cover the eyes with a light bandage before you bend over the basin of boiling water. Envelop head and basin in a thick towel so the steam all keeps in, and endure patiently till there is no more steam. Remember the water is to be boiling at the start.

Now remove towel and bandages. Lather face freely with Castile soap and hot water. Remove every trace of soap, then rub for three minutes with a piece of ice.

Future treatment consists of a bi-weekly soap and ice treatment, and the use of a mild astringent lotion fairly frequently.

The sallow girl should spend as much time as possible in the open air. Sleeping out of doors whenever possible is peculiarly good for her.

## PIMPLES, BLACKHEADS, BLOTCHES, AND OILY SKINS

**P**IMPLES are the bane of youth. How many anticipations of first dances and pleasant parties have been marred by the threat, or hated presence, of a batch of pimples!

Of course, it goes without saying that a really serious array of such minor disfigurements are the result of ignorance or carelessness.



The girl who listens to, and follows the advice of, a sensible mother, or, failing a mother, has a talk to her doctor, is not likely to suffer greatly from these blemishes.

Let her feel as ashamed to own a dirty tongue as she would be to show a dirty face—and most of sweet seventeen's trials will be avoided. A clean tongue means a certain amount of self-denial in the way of sweets and rich dishes—but as it is the sign manual of a clean bill of health and *nothing* so makes for loveliness as health—it is surely worth obtaining and keeping!

Keep your skin surgically clean, if you have pimples, with hot water and soap, being very careful not to irritate the blemishes by rubbing.

Bathe a bad pimple (or pimples) with hot boric acid solution (2 teaspoonfuls of powder in a pint of hot water).

If any pimple has come to a head prick with a fine needle that you have sterilised by putting in boiling water. Gently press out matter, and bathe with the boric-acid solution.

## Observe Perfect Cleanliness

Remember you cannot be too careful when dealing with even one opened pimple. It is perfectly possible to get blood poisoning by means of needle or finger-tips—and, at the least, remember that a lack of care and perfect cleanliness means a *crop* of pimples instead of *one*.

A salve that is often helpful to a pimply skin is—

- $\frac{1}{2}$  teaspoon tinct. of benzoin.
- 2 oz. lanolin.
- $\frac{1}{2}$  oz. precipitated sulphur.

Smear on and leave all night.

Sometimes a pimply skin is also a greasy skin. In this case creams and salves may do more harm than good. This type is better served by a lotion that contains no grease.

Here are a selection. All good, and simple to make and mix—

- 15 gr. sulphate of zinc.
- 8 oz. elder flower water.

Dab on with cotton wool, and allow to dry on skin.

Another useful one is—

- 4 oz. rose water.
- 1 dr. milk of sulphur.
- 1 small teaspoonful powdered borax.

This also should be gently dabbed on the skin and allowed to dry.

If sunray treatment can be obtained, a few exposures to the light will often put an end to all such troubles, but this treatment must, of course, only be taken after obtaining the advice of a doctor.

The coming of a large pimple may often be stopped by a drip of iodine, but it cannot be too often emphasised, a pimple or two may be caused by local infection—a *crop* of them tells of something wrong internally—and until a clean bill of health can be shown, *outward* treatment can do little good.

## Eat and Drink Wisely

Keep the blood cool by a wise diet. Fruit and green vegetables should play an extra large part in the menu of one suffering from pimples, blotches, or blackheads.

Milk, eggs, and cheese are better than meat. Avoid bacon, beef, pork, pastry, sweets—particularly chocolates—and all alcoholic drinks. Red wines and stout are especially bad. Coffee is best left alone, and tea should be weak, and never taken when really hot. Soups also are better left alone. Drink plenty of water—but not *with* meals.

Spend every moment in the air and sunshine that is possible. Sleep with widely open windows. Exercise and eat wisely, and with the treatment suggested it will not be long before a clear skin rejoices your heart.

Blackheads are the aftermath of enlarged pores. A minute sweat

gland fails to act quickly (probably because it was not thoroughly cleaned!)—a speck of dust remains, sealing the tiny oil gland—and behold a black-head!

To cure blackheads is often a question of time and patience. Do not try to do too much at one sitting or the skin will be made sensitive and sore.

First cover the face with cold cream. Wipe off every atom and then start bathing the affected places with hot water to which has been added a pinch of borax. Bathe for two or three minutes, dab dry with a piece of cotton wool, and squeeze out as many blackheads as can be managed without difficulty. Leave any that do not yield to gentle pressure.

Bathe the places again with warm water, splash on cold—to close pores—and do it all again next night; and so on until cured. If the blackheads remain persistently hard to move, try smearing thickly over with ichthyl ointment. Leave on for an hour.

If yours is a skin that will stand soap, it is often helpful in the cure of blackheads. A gentle, very thorough massage with soap lather sometimes loosens the tiresome "heads" in a marvellous manner. Don't adopt the soap treatment, however, if soap does *not* agree with your skin. Try ichthyl soap, however, it is splendid for the purpose.

## Closing the Pores

Whatever method you adopt to get rid of your blackheads be very sure to remember this—you want to close these too-open little pores to prevent a recurrence of the trouble. Therefore, before you powder, dip a small piece of cotton wool into an astringent lotion (one of the most simple, but quite good, is made of half elder flower water and half eau de Cologne). Pat the face with this before applying any powder.

Blackheads, like a dirty tongue, should be regarded as a personal

disgrace. They are *always* a sign that *real* cleanliness has not been observed!

*Whiteheads* are not quite so insulting to one's *amour-propre*! They are the little yellow-white pimples that appear to be quite deeply implanted in the skin. They are, in fact, clogged pores like blackheads, but pores clogged *under* the outside skin so that no dirt lodges in them. If neglected these dry up and remain indefinitely, giving a course and unpleasant look to the skin.

The treatment is to soften by warm water bathing. Prick with sterilised needle, squeeze out, and close openings with an astringent lotion.

If there are a great number of these little defects, it is worth while trying brisk massage, followed by this lotion—

4 oz. *best vinegar.*

2 oz. *linct. of benzoin.*

4 oz. *rose water.*

Allow this to dry on. Try the massage alternate nights with the hot water and squeezing treatment, for a week.

Whiteheads are a certain indication of a sluggish skin. Almost anything that stimulates is good. Exercise, massage, alcohol rubbing of the body, brisk patting of throat and face—all these things are good and should be vigorously used.

## The Horror of a Blotchy Skin

The girl or woman who suffers from blotches should avoid any sort of alcoholic liquor, all highly spiced and rich foods, and all over-hot drinks.

If she suspects any digestive troubles, she must consult a doctor, but in any case she should be specially careful to eat slowly and thoroughly chew her food.

Lots of cold water between meals, fruit and green salads—at least twice a day—are a necessity. So is at least seven hours' sleep in a well-ventilated bedroom.

Nerves and, possibly, indigestion are

mainly responsible for blotches on an otherwise good skin.

A helpful, old-fashioned mixture may be made from—

- 8 oz. *rose water*.
- 10 drops *spirit of camphor*.
- 2 oz. *precipitated sulphur*.
- $\frac{1}{2}$  oz. *alcoholic ammonia*.

This must be well shaken each time before using. Pat on with a pad of cotton wool after bathing with warm water.

Almost as trying as the blotchy skin is the one that *will* shine with an excess of oil. The owner of this type of skin may congratulate herself that she will not wrinkle easily, or lose hair or lashes—apart from these truths she will probably feel that she has little cause for self-congratulation—for a greasy skin is indeed a perfect nuisance.

### Are You Getting Enough Exercise ?

To begin a cure it is very necessary to examine the sufferer's way of life. Almost certainly sufficient exercise is not taken. A brisk habit of mind and body practically never goes with a greasy skin. Very often it goes with overweight—these things must be altered.

Then for local treatment, wash face with plenty of hot lather from ichthyol soap. Massage it well in and hold a towel, wrung out of really hot water, over soapy face until it cools. Rinse very thoroughly in warm water, and vigorously pat on an astringent lotion. Pat always upwards and outwards, using the balls of the fingers, and sufficient force to bring the blood to the surface.

A really greasy skin needs two baths a day. A tepid bath, followed by vigorous rubbing with a coarse towel dipped in cold water, is sufficient for the morning, but at night a very thorough scrubbing with soap and hot water, followed by cold water rubbings

and ten minutes' exercise, should be taken without fail.

The girl, or woman, with an oily skin probably imagines that she must frequently take laxative medicine. If she perseveres with baths and exercise, and makes a point of eating wisely—sprinkling a little bran or coarse oatmeal on some of her food, making a practice of eating a couple of raw apples in the early morning, and a dish of stewed prunes or figs every day—all necessity for drugging will speedily disappear. To disguise the shiny appearance meanwhile as much as possible use a mixture of—

- 4 oz. *elder flower water*.
- 3 oz. *hazeline*.
- $\frac{1}{2}$  oz. *tincture of benzoin*.
- 2 oz. *eau de Cologne*.
- 2 oz. *rose water*.

Apply, and allow to dry on face before powdering. For special occasions a liquid powder might be used on the face—it will remain longer.

A very simple, but quite effective application for a greasy skin can be made with the juice of a lemon and two tablespoonfuls of milk. Dab on. Dry, then powder heavily, removing excess of powder at the last moment.

### SUPERFLUOUS HAIR, WARTS MOLES AND BIRTHMARKS

IT is a curious, but not understood fact, why some women are so afflicted with superfluous hair whilst others almost entirely escape the trouble.

A dark, downy growth on arms and legs is a *terrible* trial! On the lip the electric needle—provided expense is no object, and pain suffered gladly!—will remove the cause of trouble. Safety razors may safely be used to make for underarm tidiness, but a *general* hair growth is another matter altogether.

True, many apparently excellent hair killers are advertised—but the conscientious beauty specialist hesi-

tates to recommend any without personal knowledge as to its strength, and possibly mischievous *after* effects.

Bleaching with peroxide of hydrogen, unless carried to excess, is safe enough, and makes the short hair practically invisible.

Apply 10 vol. strength, expose to strong sunlight for five to ten minutes, and wash off. Continue each day until satisfied, unless soreness is felt, when the application should at once cease.

If very slight on the upper lip, a gentle daily rubbing with pumice stone will keep the hairs unnoticeable. Tweezers, with moral courage, are extremely effective, but few women are brave enough to continue a form of torture. For this reason the French method of covering with a hot wax application, allowing it to get cold, and then stripping away—hair and all—can hardly be a self-administered treatment.

## Don't Tamper with Moles

Hairs on moles if kept closely cut with a pair of sharp scissors are no more noticeable than the mole itself. It is very unwise to tamper with them in any other way.

As for warts, they can be readily removed by a surgeon, but are said to recur. This *may* be a superstition—like the ancient one, that every mole is one of a pair.

The little warts that sometimes, quite suddenly, appear in numbers on the hands and fingers, can be cured by keeping them well greased. Wear gloves, and twice a day anoint warts with lanolin, or castor oil, or ordinary olive oil—and they will speedily disappear.

A piece of sewing silk tied tightly round one of those warts that look like a small fleshy finger, will cause it to drop off very soon.

Never attempt any drastic treatment on a wart, however much you may dislike its presence.

It is perfectly true that the largest

have been removed successfully by various acids and other powerful agents—but such heroic measures are for the fully trained only and not to be attempted by the amateur. One other word of warning. If a mole suddenly seems to grow or become inflamed, even if it is not on your face and no disfigurement, show it at once to a doctor. It is a potential danger.

Don't be too ready to regard a mole as a disfigurement. A dark brown one may be an exceedingly piquant addition to a face. On a fair, rosy skin the contrast is most attractive. Be thankful for such a "beauty spot," cherish rather than seek to do away with it.

## SIMPLE EXERCISES FOR THE FACE

THERE are women—generally not *English* women—who so contort their faces every time they talk that exercise is the very last thing they require. Generally speaking, however, the more highly civilised, the more expressionless we tend to become. For this reason the muscles of a normal women's cheeks and neck, and those surrounding her mouth, get practically no exercise at all—unless, horrid idea—she chews gum! This lack of use does not show in youth, but it undoubtedly tends to hasten that sagging of all the facial muscles that is so ageing.

A great beauty expert once said that a long, long yawn, indulged in with the head thrown back, and the apparent intention of showing the back of your throat, was one of the finest facial exercises.

Taking this as No. 1—there are a few others of the same order that every woman over twenty-five should do twice a day.

But before doing any sort of facial exercise, cover face and throat with a light coating of cold cream or olive oil. You want to *prevent* wrinkles, not perhaps start new ones.

Having greased the face as suggested, stand up in front of an open window if



weather permits, throw your head back and indulge in a prolonged pretended yawn. Close mouth slowly and yawn again. Now pout lips like a negress, pushing out your pouted lips first to the right, then to the left. Do all this three times. Hold jaws open and try to bring lips together. This is difficult, if not impossible—but the trying forms the exercise. Now smile in an exaggerated way, but keeping lips together. Do this several times.

## Keeping the Years at Bay

Imitate the action of blowing, puffing out the cheeks and very slowly expelling the air. Do this half a dozen times.

Now throw head very slowly back and as slowly bring forward till chin touches the chest. This should only be done three times at first. Holding head level turn very slowly, three times to the right, then three times to the left. Rest for a moment, then remove grease with cotton wool.

These most simple exercises are in fact all that are required if faithfully followed.

They should be supplemented by patting and stroking the cheeks and angle of the jaw upwards either with the palms or a leather "patter."

Also, as has been said elsewhere, the most important thing of all is to remember always to dry, and pat, and do everything that must be done to face and throat—*upwards* and with *outward* movements. This one habit, if implanted in youth, does more to keep the years at bay than any other—except perhaps that of always looking on the brightest side of things.

## WRINKLES, AND "LINES" IN THE WRONG PLACE

IN countries where the sun shines violently for most of the year, women undoubtedly wrinkle very early. Girls whose skin is fine often have a perfect network of wrinkles

around their eyes before they are twenty. The less humid the climate the more this becomes apparent. It is for this reason mainly that the women of the British Isles—and more particularly Ireland—have the loveliest skins and the most brilliant complexions in the world.

The soft grey mists, the tempered sunlight, the large amount of rain—at which we one and all so ungratefully grumble—are the finest possible beauty specifics.

And, *à propos* to these natural means to beauty, the ancient superstitions of rising early to bathe the face in morning dew is founded on common sense—early hours, exercise, soft water—all good things that a wise woman supplements on any mild, rainy day by a brisk walk with her face exposed to the rain.

Well shod but umbrellaless she should hold up her face to the falling drops, thus getting gentle massage and a wash together! Dab face at intervals with a soft hankie. Pat thoroughly dry as soon as home is reached. Pat on a very little cold cream. Powder—and a transparently brilliant skin and bright eyes will be the agreeable result.

And this digression leads to the general principle that wrinkles may be held at bay by keeping the skin in a moist, elastic condition.

The woman who owns a dry and delicate skin must even in her youth remember that wrinkles are one of the disagreeables of life that can be averted for a time, but once formed are exceedingly difficult to eradicate.

## Watch Your Weight

The owner of a thin, dry skin should watch her weight. This should be kept at its normal level, for thinness makes for haggardness—and wrinkles.

Soap should undoubtedly be avoided by this type. And grease be the basis of all make-up—even simple powdering.

If rouge is used, the grease paint type is infinitely better than a powder one. Indeed, this may be accepted as a universal truth—powdered rouge is much less desirable than a paste.

Even the best and most harmless face powder tends to dry the skin. It is, indeed, its chief *raison d'être*. Therefore, to avoid wrinkles, a dry skin must have a slight film of cold cream or skin food smeared over it before powdering. This should be done unfailingly.

Sit in front of a mirror in a strong light. Note if you are inclined to screw up your eyes, or bring the eyebrows together, or draw down the corners of your mouth. If the answer is in the affirmative—resolve to turn over a new leaf and very assiduously stroke in an oily cream (in an upward direction!).

Watch for the lines that will make their appearance either side of the nose and mouth. These particularly must be smoothed away, stroking gently but firmly towards the cheek—but always *upwards*.

At night smear on quite a liberal coating of skin food over these lines, round the eyes, and over front of throat *particularly*. Allow to soak in for at least three minutes. Then, joining the thumbs beneath the throat, with the balls of the first fingers start at the sides of the mouth and stroke towards the temples. Keep thumbs firmly on throat but gradually raise first fingers so that strokes go from sides of nose towards the outer edge of the eyes. If faithfully done once in the twenty-four hours, there is no reason why any healthy woman should ever have these deep disfiguring lines that completely alter the natural expression.

**"Smile Lines" the Only Lines a Woman May Cherish**

Stroke with the lightest possible touch from the nose to the temples.

Pat on equally gently skin food or astringent. For crowsfeet, stroke from corner of eye, slightly upward towards hair. Always leave skin food on—under eyes, the space between eyebrow and eyelid, and the outward corner of eye where fine lines will form—when making the bedtime toilet. This one little precaution will absolutely prevent the formation of any really *deep* lines. Joining the three middle fingers of both hands over top of nose, gently stroke away any lines or wrinkles that may be trying to make their appearance on the forehead.

Even if they *have* appeared, do not despair. The constant use of a good skin food and daily strokings will make them less and less apparent.

Only *do* remember that unless you check any bad habit of scowling, screwing up your eyes, and lifting the brows—you will wrinkle in spite of every precaution.

The only lines that every woman may well cherish are "smile lines." The habit of ready laughter, of greeting most things with smiles instead of frowns—undoubtedly produces lines. But it also induces bright eyes. Whilst lips that curve readily into a smile are usually smooth and rosy looking.

Therefore, let no woman attempt to reduce her face to an expressionless mask. There *are* lines that are infinitely more pleasing than the lack of them.

A very great authority on beauty culture once said amusingly that if one could only upset the law of gravitation the appearance of old age might be kept indefinitely at bay!

Shoulders droop. The muscles of the whole form, including those of cheek and throat, sag downwards, the clear outline of chin and jaw alters—the law of gravitation, alas!—but a law that may successfully be defied for many extra years by those who faithfully follow the simple rules given in this section.

## THE NOSE—ESPECIALLY THE "RED" NOSE

**F**EW and far between are the women who are satisfied with their own noses—for every woman appears to have the Greek ideal in her mind, and a faultlessly straight nose is indeed hard to find.

Plastic surgery has done marvels in straightening malformed noses. Flat bridges can be lifted, and many defects corrected. But the average woman, possessed of the average nose, wisely elects to leave its form alone—yet, if it be too wide at the tip, she should certainly nip it between finger and thumb half a dozen times each night.

The trouble with a nose is, as a rule, its colour.

The female creature who possesses naturally wavy hair, and she who, in storm or stress, in winter and in summer, owns a nose that never becomes rosy or shining—she, indeed, no matter what other personal defects she may suffer from—has reason to thank her lucky stars every day of her life.

Alas, the nose is peculiarly prone to show various states of health—and conduct. Of the red, blue, and blotched noses produced by indigestion, serious skin troubles, poor circulation—or too great an indulgence in cocktails and such mockers—the beauty specialist will have nothing to do. Until the doctor has cured, or the owner grown wiser—outward applications can do little or nothing. Still, it *might* be well to mention that the drinking of excessively hot tea—a foolishness to which many women are singularly prone—will speedily redden almost any nose. Indeed, the woman who wishes to keep a cool pleasantness of countenance would do well to avoid any excessively hot food or beverage.

### Improving the Circulation

Supposing you and your doctor have done all that you can to be sure you

are living wisely, and *not* suffering from indigestion—and still your nose is red—then consider the question of circulation. Do you suffer from cold feet and hands? Does your unfortunate nose either feel cold to the touch or unduly hot? If this is so you must at once take steps to improve your circulation. Be sure that your belt or corset is not tight. Wear wool next the skin, and when woollen stockings cannot well be worn, thin little foot socks of wool must be worn under stockings of silk. Wear enough clothes—which by no means necessitates undue muffling up.

Take deep breathing exercises. In front of an open window draw a long breath slowly, as slowly exhaling; do this a dozen times every morning as you dress. An excellent plan is to do the "breathing in rhythm" walk—thought out by a great beauty expert. As you step out take a quick little breath of air. On the second step take in some more air. On the third more still and expand chest. Hold your breath for the next two steps, then exhale in three breaths on the three following steps. Written down it seems quite complicated, but is really the simplest matter. Try first in your room with this book in your hand. You will get the idea at once. Walk half a mile breathing rhythmically and you will find you are glowing to the finger tips.

Skip, dance, play tennis, badminton—but above all walk—walk in the fresh air four miles every day if you can in any way make it possible. A red nose has often a most delicate skin. Therefore treat it with the utmost gentleness.

At night after cleaning very thoroughly with cold cream, dab on a little elder flower water to which has been added a few drops of tincture of benzoin. Pat quite dry and apply a paste made of—

- 2 oz. oil of almonds.
- 2 oz. cold cream.
- 1 oz. *ichthyol ointment*.
- 10 gr. *boric acid*.
- 1 oz. *oxide of zinc*.
- 15 drops oil of lavender.

Leave this paste on all night—having, one hopes, cultivated the excellent habit of sleeping on the back. In the morning dab on a good astringent.

Owners of too highly coloured noses should not pin their faith solely to powder. A floury nose is almost as unpleasant a sight as one that is too deeply pink.

The following is an excellent preparation to apply before powdering—

- 1½ oz. *witch hazel*.
- 6 oz. *rose water*.
- 15 gr. *calamine*.
- 1 dr. *extract of red roses*.
- 4 oz. *orange flower water*.

Be careful to shake well each time before using. Dab on nose and allow to dry before powdering.

If a nose is inclined to get hot and swollen looking—compresses of elder flower, or rose water, or half calamine and half rose water, are helpful. Soak cotton wool in one of these, squeeze out and apply to nose. Leave on till it ceases to feel pleasantly cool, then renew application. You can do this with beneficial results for an hour. Be careful to apply a little astringent when you have finished.

Once a week or so—unless the skin of the nose is very dry—the following recipe may be tried—

- 1 teaspoonful *refined fuller's earth*.
- 1 teaspoonful *carbonate of magnesia*.
- Mixed to a thick paste with *elder flower water*.

Apply this thickly to the nose and allow it to dry on. Leave for half an hour. Remove with warm water and apply a little cold cream. Every night,

unless the all night treatment is being adopted, bathe the nose for some minutes with warm water or rose water. Dry, then very gently massage with a good cold cream from the tip to the bridge of the nose.

If the nose is oily and shines on the smallest provocation, apply the following mixture—

- 6 gr. *sulphate of iron*.
- 4 oz. *rose water*.
- 2 oz. *orange flower water*.
- ½ dr. *powdered borax*.
- ½ dr. *sulphate of zinc*.

Leave on all night.

## A Safeguard Against Colds

Diet is, as has been said several times before, all important where an oily skin is concerned. Rich foods must be forgone. Fruit and green vegetables are invaluable, and often the juice of a lemon taken in a little water, fasting each morning, will work an apparent miracle.

Avoid colds. A cold in the head is not only a temporary beauty destroyer, it often sets up conditions that have permanent ill effects. If the inner passages of the nose are inflamed, the nose itself will assuredly redden also.

To sniff up slightly salted water once a day is a safeguard, and always when bathing the nose warm water should be dashed up the nostrils. Internal, as well as perfect external cleanliness, is ever the ideal to be sought after.

## THE EYES

ONE of the most hackneyed of phrases—as it is one of the truest—is that “the eyes are the windows of the soul.”

Neither on size nor colour does the beauty of the eye depend altogether, but rather on the reflection of the inner light that shines through them. Restlessness and ill temper, meanness and maliciousness look out of eyes that are well shaped and beautiful in colouring



—and their beauty goes for nothing. Therefore fair ones, mend your souls. Think pleasant and kindly thoughts—or draw down the shutters when those who read draw near.

No sensible girl needs telling that health is the great eye brightener, or that dropping belladonna or eau de Cologne into the eyes to give them brilliancy is a wickedly foolish thing. The effect is only temporary, and, belladonna especially, has been known to cause actual blindness.

Eye strain is a foe to beauty—but do not, too readily, take to glasses. Correct any foolish thing that may cause the strain. Reading in bed, in too bright, or too dim a light. Straining the eyes over lace work. Remaining hatless in the sun exposed to the full glare, perhaps of sea and white cliffs—all these stupidities must be avoided if sparkling eyes are to be obtained and kept.

Don't do black work or read small print by artificial light. Wear a shady hat, and don't disdain a parasol, or even blue glasses, if the sun is powerful.

### Treating the Eyes

Keep a well-corked bottle of boric lotion (1 teaspoonful boric acid powder in a pint of boiling water) and an eye bath always on your wash-stand, and use night and morning. Make lotion blood heat if the eyes are sore. When they have been exposed to fog or dust, or high winds, after bathing the eyes lie down and apply compresses of cotton wool soaked in water with a little Pond's extract or the boracic lotion to the closed eyelids. Remain quiet for half an hour and an extraordinary feeling of ease and comfort will be given to the eyes.

When eyelids swell or become inflamed they must have instant attention. Bathe with rose water, and protect from draughts and cold winds. Should a sty make its appearance, it may quite often be stopped from

coming to a head by very gentle massage with the finger tips along the eyelid. Dip finger into the boric lotion after an intensive use of a nail brush and soap—one cannot be too careful to guard against infection. If a sty recurs see your doctor—something is wrong.

Remember that the eye is benefited by exercise.

If your work necessitates you looking downwards for many hours at a time, use every opportunity to turn the eyes the other way.

Never use the eyes in any given way for long without resting them. Close them for a minute, or gaze into the distance, or fix them—if all else fails—on a green plant. Such seeming trifles will avert the feeling of strain that often ends in a bad headache.

Sleep in an entirely dark room. The habit of even a nightlight on the wash-stand is a bad one. Sleep with open windows, of course, but during the long days of the year have your bedroom windows darkly curtained, or so screen your bed that no ray of light can fall on the closed eyes.

Three times a week, after cleaning the face for the night, gently pat an oily lotion, or a little skin food, all round the eyes—patting from nose to temple. Leave on all night. This not only lessens the fine lines that will appear round the eyes, but tends to keep the eyelids firm and youthful looking. Persevere with this particular treatment, for it also averts the evil day when the upper lids tend to droop over the eyes.

### THE LASHES AND BROWS

JUST as a beautiful picture can be made more beautiful—or almost spoilt—by its frame, so the condition of the eyelids, the lashes, and eyebrows are all important when it comes to the eyes.

A little pure vaseline smeared at night on the eyelashes promotes their growth, and will not injure the eyes

should any get in. Nevertheless, remember that it is the *lashes* you are endeavouring to aid, and do not let the vaseline get into your eyes if you can avoid doing so, for, though harmless, it will slightly redden them. Once upon a time it was considered a good thing to cut the eye lashes in order that they might grow thicker and longer. Whether it has this effect is a very disputed point, but as cutting induces *straight* eye lashes, and the beauty of the eye is greatly enhanced by lashes that curl *away* from the eye, it is well not to tamper with them in this way. A more curling habit may be induced by gently stroking backwards each time the vaseline is applied.

The darker the lashes and brows the greater the apparent beauty of the eyes. The faithfully continued applications of vaseline will tend to darken the lashes, but for *special* occasions, when very light eyelashes are too sore a trial, a useful and harmless method is to apply a little of that old friend of the Nigger Minstrel—burnt cork !

## Giving the Eye Softness and Depth

Many Frenchwomen, with all the resources at their disposal of the most expensive beauty parlours, still pin their faith to this. Burn several corks on a scrupulously clean plate. When reduced to ash pick up with an equally clean knife, put between white papers and roll and press until only the finest powder is left. Place this in a small jar, add a drop or two of glycerine, sufficient to make a thick paste. Apply to the lashes with a camel hair brush, blinking lashes against brush so that the skin beneath the eye may not be discoloured.

If a face is too fat, and the eyes seem consequently insignificant in size—or when the defect is too prominent eyes—then a very little of this preparation smeared with the first finger over the upper eyelid will give a certain softness and depth that will add to the

apparent size of the eyes, and lessen any undue prominence.

Never allow the eyelids to remain inflamed-looking for a single day without trying to remedy the condition. Badly inflamed lids are an absolute bar to beauty, and a danger to the eyes. Also the condition, if lasting, will destroy the lashes.

Bathe with warm boracic lotion (1 teaspoonful boric acid powder to 1 pint of water), or warm elder flower water, or thin warm gruel—the last must be bathed away after a few moments with one of the lotions prescribed—but is so soothing that it is worth a trial. Keep indoors all day and avoid draughts. If after this the lids still continue inflamed, consult your doctor, for more drastic remedies are required.

The *perfect* eyebrow is formed of silky hairs that lie closely and neatly. It is narrow, and tapers elegantly to a point at the outer corner of the eye. Whatever the shape of your eyebrow—straight, slanting, or arched—do not attempt to alter it. Eyebrows, more than any other feature of the face, perhaps, give character. Your brows harmonise with your other features. Do nothing more than to train—and, possibly, darken them as will be directed.

## Untidy Eyebrows

Brush the brows, after powdering, with a tiny eyebrow brush slightly smeared with vaseline. Brush gently upward, then downward, then smooth the correct way. This method of brushing tends to keep the eyebrows narrow and compact.

Now and then one sees a face completely spoiled by brows that almost meet in the middle. This gives a disagreeable expression that generally belies the rest of the face. In such a case the electric needle is the only safe and permanent cure. The removal of only a few hairs will often make an

astonishing difference. Never shave the brows. Sometimes a scattering of straggling hairs beneath the eyebrows look unpleasingly untidy. The tweezers are the best help here—if a little momentary pain can be faced.

Bathe the part to be treated with hot water for a few moments—this opens the pores and lessens the pain. Each hair must be removed with a quick movement of the wrist. Dab on a little cream immediately afterwards.

Eyebrow pencils should be avoided. Their continued use will result in the gradual loss of the eyebrows themselves.

Daily brushing with grease will darken as well as improve the brows. The slightest touch of burnt cork, prepared as described, can be given—as well as to the lashes. A wise woman will do no more.

### THE HAIR AND HOW TO TREAT IT

**I**F it is once realised that the hair grows entirely from its roots, that it is fed, made glossy, and gleaming, and soft by the sebaceous glands that are placed either side of the hair beneath the outer skin, then the stupidity of much treatment the hair receives will at once become apparent.

Just as flowers will not grow in an unhealthy soil, so no girl or woman can hope for plentiful or beautiful hair unless the skin of her scalp is kept in a good condition.

So once again one must be sure that one's general health is perfect before one gives special attention to the scalp.

A good circulation is of primary importance. Unless the hair cells are constantly nourished with clear, rich blood they fall into ill-health. Therefore exercise is very necessary, and anything tight in the way of neck or hair bands—or hats—is extremely bad for the hair.

The head and the hair must be kept absolutely clean—although not of

necessity by frequent washings—as will afterwards be explained, and everything used in their care must be kept at the highest possible standard of cleanliness.

Massage of the scalp is indicated in every case of hair trouble. As a matter of fact, hair troubles would be almost non-existent if children were taught in early youth to massage their scalps when they made their nightly toilet.

Here is the very simple procedure: Comb out hair thoroughly, dip finger tips into a little hair tonic or plain olive oil (very little is required, the point being, chiefly, that it makes the massage easier).

Press the tips of the fingers of both hands well into the scalp and work (not rub) the skin in a circular direction. Continue from sides of head to back of neck.

Now start from the forehead backwards, being careful to give special attention to the crown of the head. Massage thus for at least five minutes every night, and two or three minutes in the morning. Dandruff is unknown when the head has always been treated in this way, and falling hair speedily ceases to fall when well massaged after applying a tonic.

### Dandruff a Cause of Baldness

Dandruff is the most common of hair and scalp affections, so common that sufficient importance is not attached to its first appearance, or sufficient perseverance shown in its treatment.

Let dandruff get a firm hold on the scalp and good-bye to any hope of beautiful or luxuriant hair. Dandruff is indeed one of the most fruitful causes of baldness, but, apart from that danger, dandruff in itself is such an unpleasant condition that no really dainty person can bear to endure it.

Dandruff makes its appearance on both the too dry and the too greasy scalp. Therefore the treatment of one

must be of a different nature from the other. On the greasy scalp more grease will naturally do little good, whereas grease on a dry, dandruffy head, properly applied, is often a complete cure.

A too oily scalp should be treated with the following—

- 1 *dr. tincture of nux vomica.*
- 10 *gr. hydrochlorate of quinine.*
- 1 *dr. acetic acid.*
- 4 *dr. tincture cantharides.*
- 7 *dr. eau de Cologne.*
- 6 *oz. rose water.*

Part hair and apply to roots with small sponge, then massage as previously directed.

Another good prescription is—

- 2 *dr. spirit of camphor.*
  - 1 *oz. glycerine and borax.*
  - 1 *oz. spirit of rosemary.*
  - 3 *dr. aromatic spirit of ammonia.*
- Distilled water to 10 oz.*

When the condition is comparatively new it may yield to the following, more simple, prescription—

- 1 *oz. powdered borax.*
- 2 *oz. flowers of sulphur.*
- 1 *pint boiling water.*

Pour into bottle when sufficiently cool, cork and well shake. Leave for several days before using, and shake each time before it is applied to the head.

If an ointment is preferred to a lotion, here is a good recipe—

- 1 *dr. precipitated sulphur.*
- 5 *gr. quinine hydrochlorate.*
- 4 *drops carbolic acid.*
- 1 *oz. lanoline.*

Very thoroughly mix.

Yet another very good recipe—

- 1 *dr. cantharides.*
  - 1 *dr. quinine bisulphate.*
  - 2 *oz. alcohol.*
- Bay rum to make 10 oz.*

For *dry* dandruff there is really nothing better than olive oil. Warm the oil. Part hair and apply oil fairly lavishly with a small brush. Do not miss any part of head. Read, or amuse yourself in some way for at least an hour. Massage the scalp as suggested, then shampoo. Do this once a week for a month. Then make up this salve—

- 2 *dr. spirit of menthol.*
- $\frac{1}{2}$  *dr. salicylic acid.*
- 3 *oz. lard.*
- 20 *drops oil of roses.*
- 10 *min. oil of mace.*

When making, the two acids should be blended with some of the lard, the oils added afterwards.

Massage until the head tingles pleasantly. Protect pillow by laying a towel over it, and do not wash head for at least twelve hours. Do this once a week for a month, each night, in between, massaging thoroughly with the tips of the fingers merely moistened with olive oil. Keep hair thoroughly brushed with clean brushes.

## Try Wearing No Hat

Start again with the olive oil treatment if there is still any dandruff. It should perhaps be said that a long-standing case of dandruff takes long to cure, but the treatment here advocated will avert any further mischief, prevent falling hair, encourage new hair to grow, and, in time, quite cure dandruff.

Sunshine, always good for the hair, is particularly useful in cases of dandruff. Whenever it is possible—or safe—go without a hat. But, moderation in all things; exposure to a midsummer sun is neither good for the hair, the scalp, nor the brain.

Dry brittle hair always needs care—it breaks easily—and “split hairs” follow in its train. Nourishment is needed to cure this condition—both



internal and external. Often a course of cod liver oil will work wonders.

For outward application try—

- 4 oz. *lanoline*.
- 4 oz. *pure vaseline*.
- 10 gr. *flower of sulphur*.
- 20 gr. *quinine sulphate*.

Mix with sufficient olive oil to make a smooth consistency. Use this three times a week to massage the scalp.

Dry hair should be very seldom washed. It can be kept perfectly clean with much brushing. When it *must* be washed—and once a month will be found quite often enough—give first the warm oil treatment suggested for dandruff. Also, if the hair is very dry, massage with the following mixture twice a week—

- 3 oz. *castor oil*.
- 2 dr. *alcohol*.
- 2 oz. *rose water*.

Do not be afraid to brush the hair when it is coming out. Hair that comes away in the brush or comb would come away in any case, and the gentle stimulation of a good brush is precisely what the scalp needs to get it into a healthy condition.

The naturally dry scalp always needs at least one weekly massage with some sort of oily food, and a nightly massage with a hair tonic. This is a good one—

- 2 oz. *castor oil*.
- 1 dr. *eau de Cologne*.
- 6 oz. *bay rum*.
- 2 dr. *tincture of cinchona*.

For the kind of oily hair that almost always is one of the drawbacks to a highly strung nervous temperament, the following recipe is excellent, and should be used at least three times a week—

- 8 oz. *bay rum*.
- 1 dr. *tincture of capsicum*.
- 1 dr. *salicylic acid*.
- 4 dr. *tincture of cantharides*.
- 2 oz. *alcohol*.

Shake always before using. It is most necessary to remember that fresh air and sunlight do more for greasy hair than any number of tonics.

Comb the hair loosely and let the winds blow through it whenever possible. Sacrifice the perfect setting of your shingle—if you are shingled—to this end, for an over-greasy condition of the scalp is not a healthy one and will lead to many troubles.

### A Sign of Lowered Vitality

Some girls are greatly troubled by perspiring heads. For some reason the sweat glands of the head are peculiarly active. A little heat, or a moment of agitation, and the forehead is literally “beaded” with perspiration, and any sort of artificial wave or curl other than the “permanent” is quickly spoilt.

This weakness must not be confused with an oily scalp, although the apparent result is the same.

Excessive perspiration is nearly always a sign of lowered vitality. A course of tonics, healthy living, and perhaps a holiday, will often entirely cure the trouble. A good astringent application to the scalp is often helpful. This recipe will be found excellent—

- 1 oz. *eau de Cologne*.
- 3 oz. *alcoholic ammonia*.
- 3 oz. *elder flower water*.
- 20 gr. *sulphate of quinine*.

Massage thoroughly with the fingers damped with this, both night and morning for a week. Massage without for three nights, then repeat treatment.

### HOW TO KEEP THE HAIR CLEAN. SPECIAL SHAMPOOS

IT should be a very simple matter to keep the scalp and hair in an almost surgically clean condition, but experience shows that this very often fails to be accomplished.

An otherwise scrupulously clean person will quite happily continue using

a brush that has been kept on the dressing table for a week or two, accumulating dust and all the ills the hair is heir to in the form of microbes. And quite often the head itself is not thoroughly cleansed as often as it should be. Greasy hair naturally requires washing more frequently than dry. A normal head will be usually best suited with a monthly shampoo.

Never use soda, or soap powders, or any strong soap to the hair; all these are exceedingly bad for the scalp, and though they undoubtedly induce a certain pleasing fluffiness and softness of the hair immediately afterwards, their *after* effect is a greasy lankness, and a too oily—or irritable—condition of the scalp.

The best and safest shampoo for any head is the *egg* shampoo. It gives lustre and softness to the hair. The scalp gets ammonia and sulphur in its simplest forms, and the hair obtains just the gentle emollient it needs.

## Use Soft Water for Hair Washing

But—and it is a very big but that applies to the use of any and every shampoo—every atom and trace of egg must be washed away, or the state of the hair so treated will be infinitely worse than before.

To make an egg shampoo, carefully separate the yolk from the white of a fresh egg. Beat the yolk with a little hot water and add (if the hair is greasy) a few drops of liquid ammonia. Wet the hair thoroughly with hot water (hot *rain* water is best of all!) and rub the beaten yolk well into the scalp. Really massage in for two or three minutes. Rinse with several supplies of soft hot water, gradually using cooler water. Dry with soft towels that do not “fluff,” and brush well with a clean brush.

Do use soft water for hair washing. Generally rain water can be obtained at the cost of a little trouble, but if this is impossible then use water that

has been boiled. Allow some to cool for the final rinsing.

A very good liquid shampoo may be made as follows—

- 3 oz. *eau de Cologne*.
- 1½ oz. *glycerine*.
- 3 oz. *fluid extract of quillaia*.
- 5 oz. *rectified spirit of wine*.
- 8 oz. *rose water*.

Another that is of a specially cleansing character is made from—

- 2½ oz. *spirit of eucalyptus*.
- 2½ oz. *fluid extract of quillaia*.
- 4 dr. *glycerine of borax*.
- 3 dr. *spirit of menthol*.
- 4 dr. *liquid ammonia*.
- 8 dr. *extract of roses*.
- 8 oz. *rose water*.

Mix very thoroughly and do not use for a day or two.

If a soapy shampoo is liked, here is a very good one—

- ½ dr. *saffron*.
- ½ dr. *essence of musk*.
- 3 min. *oil of cloves*.
- 3 min. *oil of bergamot*.
- 1 oz. *soap flakes*.
- 1 gill *rectified spirit of wine*.

Put flakes and saffron in saucepan on fire with half a pint of water. When thoroughly dissolved, strain, and when quite cold add the oils, etc. Make up the shampoo to 1 quart with water, and bottle.

Use half a pint or so for shampooing.

Generally speaking, it is a good plan to rub a little good hair oil into the head after washing. The following is a very good one—

- 3 oz. *castor oil*.
- 10 oz. *benzoated oil*.
- 2 min. *oil of cinnamon*.
- 2 min. *attar of rose*.

The hair should always be well dried after washing. Not by sitting over a fire and almost scorching it—to say nothing of the complexion!—but by

the use of several heated, *unfluffy* towels, and a fan. It cannot be too greatly emphasised that every bit of soapy lather, or anything used to shampoo with, *must* be rinsed away.

At least three lots of soft warm water are needed to do this, if running water is not available.

Dried soap and dead skin form a combination that simply invites dandruff and a host of hair troubles; and then the idea is so horrid if you only think about it!

Rinsing properly is indeed all-important. When rain water is not available, hard water can be softened with a little powdered borax.

### A Shampoo for the Fair-haired

Many authorities declare that a *white* of egg shampoo is the very best thing for the really fair-haired.

To make—beat up the whites of two eggs with half a teaspoonful of salts of tartar. Run this into the head very thoroughly after hair has been previously damped with warm water. Rinse thoroughly finally with the juice of a lemon in a pint of warm water. This treatment will be found to make the hair delightfully easy to “do.”

A *dry* shampoo is sometimes useful when a cold is feared, or when, for some reason, all the many waters required for a wet shampoo are not attainable.

The dry shampoo means a lot of hair brushing, with at least two perfectly clean brushes, and must be done *thoroughly* or the hair will not be benefited—but quite the reverse.

Divide the hair across the middle, and sub-divide into other partings as required.

Put 1 oz. fine oatmeal and 1 oz. powdered magnesia into a box with a perforated lid. Mix thoroughly and then shake into the hair along the partings, making further partings as you go along.

Rub powder into hair well with finger tips, tie a handkerchief over head and leave for ten minutes. Now start brushing the hair, and continue brushing until not a trace of powder remains.

If properly done the hair should be soft and glossy-looking when finished. Some experts pin their faith to what may be termed the wet-dry shampoo! The drawback to these is that they are apt unduly to dry the head owing to the amount of spirit they contain. Nevertheless, they are exceedingly useful in cases of convalescence when the patient could not stand long-continued brushing, and for old people, where there is an ever-present fear of cold catching.

The following recipes are excellent—

- 4 dr. *tincture of quillaia.*
- 4 dr. *alcoholic ammonia.*
- 7 oz. *spirit, rectified.*
- 2 dr. *Ess. Bouquet.*

Mix very thoroughly.

The second is—

- 8 oz. *spirit rect.*
- 1 dr. *sapo castil alb.*
- 1 dr. *oil of lavender.*
- 3 oz. *aq.*

Leave for three days after mixing. Then shake well and add 1 oz. liquid ammonia. Rub either of these preparations into the scalp, sponge with an almost dry sponge, and rub dry with a soft hot towel. *Remember that spirits are highly inflammable, and that these preparations therefore should never be used by a fire, or any light save electric.*

### FADED AND GREY HAIR

Restoring and Dyeing

**F**AIR women fade, and darker women grow grey, as they enter the forties—or sometimes before. Perhaps brunettes are more fortunate than blondes. A gleaming grey head, or one what is softly white, is a charming sight.

But "mousy" shades on a once golden head can be nothing but a tragedy.

The tragedy may, however, be averted for a long time—if hair and head are wisely cared for.

Fair hair, *golden* hair especially, needs a great deal of care and attention if it is to retain its beauty even in the twenties. Absolute cleanliness, constant massage, and a complete respect for the rules of health are points a blonde must never for a day forget.

Golden hair is, as a rule, best washed with a soap jelly, made from good soap flakes, and nothing else, but to bring out the gleaming beauty that is the glory of the "golden blonde," an acid rinse is used by all good hair-dressers. Here is one—

- 2 tablespoons peroxide of hydrogen (10 vol.).
- 1 teaspoon tartaric acid.
- 1 quart of water.
- 1 teaspoon spirit of menthol.

When the head has been well rubbed with the soap jelly and hot water, rinse thoroughly with plenty of warm, soft water. Squeeze out water, and wet head very thoroughly with acid rinse. Leave this wet for ten or twelve minutes. Rinse off with more warm soft water, and dry with hot towels. Unless the scalp of a blonde head is *really* dry, avoid the olive oil treatment; it undoubtedly darkens the hair.

## The "Peroxide Blonde"

The woman who uses plain peroxide for her hair does a very foolish thing, apart from the fact that peroxide produces such a metallic and unnatural shade that a "peroxide blonde" has become a phrase that expresses the absolutely artificial and undesirable. Apart from this failing, peroxide gradually rots the hair away.

The old-fashioned camomile tea is a mild and excellent bleach. Simmer a

handful of camomile flowers in a pint of water. Strain through fine muslin and apply to the hair with a small brush, parting hair so that every part is wetted. Leave for twelve minutes or so, and rinse away with warm, soft water.

Golden hair must not be given too much direct sunshine or it will fade—but air and light are its best friends. Should fair hair incline to look lank and heavy, shampoo with curd soap, and as a final rinse use the juice of a lemon in a pint of warm water. Dry by fanning in a warm room. This treatment gives that feathery look which is so attractive with fair hair.

Blonde beauties need to be extremely careful over their choice of tonics, and even brilliantines. Only a *white* brilliantine should ever be used. Here is an excellent recipe—

- 2 oz. castor oil.
- 30 drops of oil of jessamine.
- 2 oz. eau de Cologne.

Shake well before using.

This is a tonic that the fair-haired may use with confidence—

- 4 oz. eau de Cologne.
- 6 oz. tincture of thyme.
- 4 dr. of jaborandi.
- 1 dr. sodium carbonate.

If the scalp under fair hair is too dry it can be massaged with a little castor oil (3 parts castor oil, 1 part eau de Cologne).

Olive oil is better left alone by the very fair-haired.

Both faded and greying hair is often the result of neuralgia, and those with a gouty or rheumatic tendency usually lose the brightness and colour of their hair early in life. Worry, dyspepsia, neurasthenia are all causes of early hair changes—all of which goes to prove that care of the health is the most important thing of all, and the one to be first attended to before any local measures are adopted.



It has often been said that there is only one drug that really *does* stop advancing greyness. This is hydrochlorate of pilocarpine—an expensive preparation of a South American plant.

This is a splendid *recipé* containing the drug. The preparation must be used for at least six weeks, being well rubbed into the head every night—

- 6 dr. *pilocarpine hydrochlorate*.
- 6 dr. *spirit vin rect*.
- 2 dr. *glycerine*.
- 1 oz. *tincture jaborandi*.
- 8 oz. *aqua rosca*.

It is marvellous what a course of iron will often do for faded or greying hair. An anæmic condition is often responsible for these hair woes, but this, naturally, is a question for one's medical adviser.

Hair sometimes has a frantically annoying habit of growing grey in streaks. If these streaks are few in number a simple colouring may be adopted. Isolate the streak by running a fine tooth comb through the roots. Hold the other end of the strand with left hand and with right apply this colouring lotion—

- 20 gr. *gum trag*.
- 16 gr. *tincture Peruvian bark*.
- 2 oz. *rose water*.
- 2 oz. *spirits of wine*.

Mix well, apply to hair with tooth brush. Do not allow the mixture to touch the skin. Should it seem to be drying too dark a shade it can easily be washed off.

An old, but very good grey hair restorer is made thus: Take 2 oz. of black tea and 2 oz. of dried sage leaves and simmer them with a handful of rusty nails in 2 quarts of water.

Keep the pan covered, and simmer until water is reduced to 1 quart. Take off fire, but let restorer remain in iron for at least twenty-four hours. Then strain and bottle.

Divide the hair into quite small strands, and apply the restorer with a

sponge. Wet the hair thoroughly and let it dry without either brushing or combing.

This is an absolutely safe and harmless method, and the restorer can be used every day if wished until the desired shade is obtained.

If the greying hair is dry, and the scalp also seems in the same condition, the following *recipé* for an ointment will be found invaluable—

- 2½ oz. *lanoline*.
- 2½ oz. *coconut oil*.
- 4 gr. *pilocarp. hydrochlorate*.
- 1 oz. *jaborandi*.

Massage, and rub thoroughly well into the scalp four or five times a week till improvement is noted.

The following lotion is helpful when grey hair is dry and faded-looking—

- 1 oz. *oil of rosemary*.
- 6 oz. *oil of sweet almonds*.
- 50 drops *oil of lavender*.

Streaky grey hair may be bleached into perfect silver (but not at home!). Yellowy-white hair can be made lovely with a rinse of blue water, and a henna rinse will transform a brown head that is inclined to look faded.

Used in this way, henna merely brings out the bronze that is latent in all brown hair.

To make the rinse, boil 3 oz. of henna leaves in 1 quart of water until a thick, dark reddish liquid is produced. Strain. If too dark, add more water. Brush or sponge on hair, strand by strand whilst hair is damp after shampooing. Leave on for a few minutes, then rinse in tepid water.

A restorer that will usually bring back colour to fading hair is the following—

- 2 dr. *sulphate of iron*.
- 2 dr. *nux vomica*.
- 1 dr. *tincture of capsicum*.
- 3 oz. *bay rum*.
- 1 oz. *eau de Cologne*.
- 2 oz. *rose water*.
- 10 drops *oil of lavender*.

It must be understood that these restorers, although they undoubtedly bring back colour to greying hair, can do nothing for hair that has become absolutely grey.

Here, if it is really necessary to retain the natural colour of the hair for business reasons, a dye is the only thing that can help, but—unless it is necessary—a woman is foolish indeed to dye her hair.

### A Gradual All-round Change

Nature knows her job. Tints of skin, of eyes, even the colour of the teeth—all tone. As the hair fades so do the clear reds and whites of the complexion. Even the whites of the eyes become slightly yellowed, and teeth, however well preserved, share in the general change. For this reason, if for no other, dyeing should only be adopted when there is some real and definite reason for camouflage.

If expense does not matter, it is best to place the head in charge of an expert. Successful hair dyeing is an art—but as the performance has so often to be repeated—for remember the hair grows from the root, and sometimes as much as  $\frac{1}{4}$  inch a month—if economy has to be studied, then home dyeing becomes a necessity.

Hair may be dyed or bleached to almost any shade, but the ideal to be striven for is the natural colour—but a *little less whatever it may have been*. This *lessening* of the original brightness, or depth of hue, is a very subtle, but most important, point.

The history of hair dyeing is an extremely interesting one—and as old as the world.

Ancient Britons dyed hair—as well as bodies—blue with woad.

The early Greeks mixed soot with grease to blacken hair. The Emperor Verus continually sprinkled his head with pure gold dust in a vain attempt to lighten it, and henna was used even as we use it to-day all through the East.

### Recipés that Make One Wonder

Some recipés to be found in old recipé books are so dangerous that one wonders what happened to those bold enough to use them! But modern science has evolved dyes that may be safely used in the great majority of cases. It must always be remembered, however, that the sensitiveness of skins varies. If any irritation or soreness is experienced after a course of dyeing—it should be discontinued, or a doctor consulted. Also, as dyeing always tends to dry the hair, a greasy lotion or paste should be used for the nightly massage.

Henna can be obtained, already prepared, to produce varying shades of red and brown—but it is sometimes more successful to buy the dried henna leaves and stew gently until the colour is extracted.

*Experiment!*—but as a guide—2 oz. of the henna leaves to a pint of water should produce a deep reddish-brown when applied to faded or greying hair. Several applications will probably have to be made before the desired tint is obtained.

Before dyeing, the hair must be washed, rinsed perfectly clean from any soap, dried and well brushed.

The hair should then be divided into strands and brushed along its whole length with the dye. A tooth brush is a better medium than a sponge, and great care should be exercised to avoid staining the skin of the head.

If it is possible to obtain the help of some member of the household, it is much better to do so.

A good dye for mid-brown hair can be made thus—

1 dr. iron sulphate.

1 oz. eau de Cologne.

7 oz. rose water.

$\frac{1}{2}$  oz. glycerine.

If possible dry the hair in the sun. In any case try to do so in the air. Treatment must be repeated once a

week until the desired shade is obtained. The following is a dark brown hair dye—

- $\frac{1}{2}$  oz. *pyrogallic acid*.
- $1\frac{1}{2}$  oz. *distilled water (hot)*.

When dissolved and quite cool, add  $\frac{1}{2}$  oz. rect. spirit.

At first it will be well to dilute this dye with half its bulk of soft water. Only continued experiment can show the right strength for the shade of hair that is desired.

A dark brown stain that has often been recommended is made as follows—

- 12 oz. *Bordeaux wine*.
- 2 dr. *sulphate of iron*.
- 1 dr. *ordinary salt*.

These must be simmered in a covered, glazed earthenware vessel (a small casserole would do) for ten minutes.

Then add 2 dr. Aleppo nut-galls, powdered. Simmer for half an hour. Stir fairly frequently. When nearly cool add 1 oz. brandy, cork tightly, leave for a week, and pour off clear portion into another bottle. Use as previously directed.

The woman who contemplates home dyeing must remember that only experience can teach the exact strength of dye required for her particular hair, and the best method of application.

Better experiment a dozen times with a dye at half strength than get an effect that is woefully in excess of that aimed at. Remember that if you produce a too dark, or too red, or too violently golden a head you have to endure it until the hair grows sufficiently long for you to cut off the dyed end and start again.

One hint—in the case of too brilliant auburn or golden results—this may be partially put right by a nightly application of olive oil. The oil will make the hair appear much darker.

Henna is said to be the most harmless of dyes, and is generally considered

to be most effective when used in the form of a paste. Henna paste is made by mixing—

- 1 oz. *powdered henna leaves*.
- 2 oz. *blue (as used by laundresses)*.

Use hot water to make a thick paste. The mixture should be allowed partly to cool, then applied as evenly to the hair as possible. Leave for thirty minutes and wash off with plenty of warm water. This should produce a pleasing gold-brown if the hair was originally a mousy or faded brown, but only the actual result can definitely tell this. A second application may be necessary.

### Experiment on a Piece of Hair

To turn the hair really black apply paste as directed. After washing off mix sufficient blue with hot water to make a paste. Apply to the hair in the same way as the henna paste, but leave on for two hours if hair has been light in colour. For dark brown hair one hour will be sufficient.

Here again experience comes in. To the amateur dyeing must, of necessity, be something in the nature of a gamble.

Thoroughly wash the hair when the indigo paste has been removed, and apply a fairly liberal amount of castor oil lotion or brilliantine when brushing.

It is quite a good idea to cut off a piece of hair and try dyes on it. The effect will be practically the same, and the tiresomeness of having to repeat a whole performance may be averted.

Before dyeing cover face and neck with a thick layer of cold cream to prevent staining the skin, and, even with this, be careful to remove a spot at once should it fall—and apply more cold cream.

The hands must, of course, be protected with rubber gloves when dyeing.

In redyeing hair be very careful to remember that a vegetable dye must not be used over a mineral one—or

*vice versa*. The is *most* important—and the reason for many failures.

## SILVER-GREY, AND PURE WHITE, HAIR

### How to Keep it and Treat it

MANY a woman blossoms into beauty with the advent of grey hair! Possibly her hair was an ugly colour. Possibly she is enjoying that Indian summer that comes to some women in early middle age—but in any case there is nothing in its way more beautiful than a plentiful head of grey or white hair, and certainly no adornment that gives a woman a more distinguished air.

White and grey hair must be carefully kept, and very carefully dressed. No straggling ends or badly done waves or curls for the white or grey haired. Exquisite grooming is demanded—and *should* be a pleasure.

White or grey hair is extremely flattering to the complexion. The skin appears more rosy, and if brows and lashes remain dark, the effect is enhanced. They must be *encouraged* to remain dark.

### Olive Oil Not for the White Haired

There is no reason why a healthy woman should ever lose her hair, but, after thirty-five, care should be given to it if it has hitherto been neglected.

The nightly habit of massage will keep hair soft and plentiful to extreme old age. Massage with a white ointment, or lotion containing almond oil. Olive oil must be avoided by the white, as well as the golden, haired.

Here is a recipe for an excellent white ointment—

- 4 oz. pure lard.
- 3 oz. white wax.
- 2 oz. vaseline.
- 1 dr. oil of mace.
- 20 drops attar of rose.

Melt lard, wax, and vaseline in a basin standing on stove in boiling water. When thoroughly melted beat very carefully and add oil of mace and attar of rose. Pour into small jars and cover carefully. Use this ointment twice or three times a week, rubbing it well into the scalp and well massaging afterwards.

A very careful choice of shampoos must be made by those who wish to remain snow white or silver-grey.

Here is an excellent recipe when carefully prepared—

- 4 oz. curd soap.
- 1 oz. carbonate of soda.
- 1 oz. glycerine.
- 10 drops of attar of rose.
- 30 drops of oil of almonds.
- 6 oz. of rose water.

Shave soap very finely, add soda and rose water, and stand on back of stove till quite dissolved. Beat and stir well. Remove from fire and add other ingredients. Mix very thoroughly.

Use plenty of this preparation after damping hair. Rub in well and rinse in several waters. A blue rinse (the water made fairly blue as for laundry work) is very helpful to white hair—and good also for silver-grey.

Never use hot irons to white or grey hair. Heat of this description invariably gives an ugly yellow tinge. Kid curlers must be used, or, it is said, the steam method of permanent waving will not spoil the colour of white hair. The ordinary "Perm." may! In any case the grey or white haired should have their hair tested by an expert.

With a reputation to lose he will decline to do hair that will not enhance his fame.

It is an expensive business, but a well-waved white or silver-grey head is so lovely that if it *can* be managed——!



# THE MOUTH AND LIPS

TO be born with thick lips that are almost negroid in form is indeed a tragedy. Nothing very much can be done, except to keep lips delicately soft and fine, and most carefully to avoid the use of the lipstick.

Should the lips be inclined to be loose, however, exercises faithfully followed will undoubtedly help to make them firmer—more especially if will power is cultivated, and a determined effort made to tighten the lips to quietness and firmness.

One very good exercise is to blow out a candle that stands at least half a yard away. Do this a dozen times night and morning. (*N.B.—After you have noted the degree of force necessary to blow out candle, you can save yourself the trouble—and the expenditure of matches!—of really lighting candle each time.*)

Massage round the mouth requires great care. Avoid stretching the skin in any way, and first apply a good coating of cold cream.

Gently stroke the upper lip with the forefingers of each hand towards the cheeks, and inclining upwards. Do this a dozen times, then take the stroking movements from the corners of the mouth upward across the cheek. Do this also a dozen times.

Now sharply pinch the groove beneath the nose, particularly where it ends at the lip; this tends to deepen it. A lack of this groove is always a great defect.

If the lips are thin and colourless, give them a course of pinching also.

Always wipe away every bit of cold cream from around the mouth as soon as you have finished massage movements, and dab on an astringent lotion.

The lips, however, may be re-touched with cold cream or skin food, and never omit doing this before going out, or after washing.

Apart from actual illness, there is no reason why every woman should not

possess smooth lips of rose-leaf softness.

The coarse, cracked, dry lips too often seen are simply the result of carelessness and lack of common sense.

## Disfiguring Cracks

The skin of the lips is very delicate. If it is continually bitten or licked, it will harden and dry, and possibly crack in the centre, or at the corners. These cracks are horribly painful, as well as most disfiguring, but will remain an unknown torture to the girl who keeps her blood healthy and cool by eating plenty of green vegetables and fruit, and anoints her lips with a really good cream, night, morning, and always before going out.

If she must use a lipstick, remember it does not take the place of these precautions. Many violently coloured lipsticks are anything but soothing to the fine skin they disfigure.

Here is an excellent preparation for the lips—

- 2 oz. lanolin.
- 4 oz. almond oil.
- 1 oz. white wax.
- 4 drips attar of rose.

Melt in a jar set in saucepan of boiling water. When quite melted, remove jar from saucepan, and beat in attar of rose. Beat till white and smooth looking—a delicate pink may be given this cream by beating in, before the attar, 4 drops of carmine.

Here is another that is very good indeed for the skin that is suited by glycerine—but never forget glycerine is one of the things that *must* be tried. Even a minute quantity will redden some peculiarly sensitive skins. When it does agree there are few things to equal it—

- 2 oz. white wax.
- 2 oz. glycerine.
- 2 oz. honey.

Melt wax in jar as before described, and gradually beat in other ingredients.

If a so-called "kiss-spot" is acquired, its departure may be hastened by touching it with spirits of camphor, or keeping it covered with boric acid powder.

A very useful lotion that can be applied to the lips quite frequently when much exposed to cold winds is made by combining—

4 oz. rose water.

1 oz. honey.

1 dr. tincture of benzoin.

Just wipe over lips now and then, when it is impossible to apply cold cream.

## THE TEETH AND GUMS

IT would seem that, in these days of clinics and almost compulsory common sense, it is unnecessary to say anything regarding the vital importance to health and beauty of the teeth.

Yet experience shows that while the teeth of childhood are carefully cared for, many a girl and woman owns a mouth that is a fruitful source of possible disease, and certain beauty disaster. True, if a *front* tooth shows signs of decay, it will at once be taken to a dentist, but that which is hidden is too often left! Probably a mixture of cowardice and lack of real knowledge is responsible for this.

If every young girl was taught that even a partially decayed tooth in her head is a possible source of disease—and a *certain* bar to a good complexion—she would guard the condition of her mouth with a care never given by the ignorant.

### A Precaution that May Save Pounds

Loose or decayed teeth, spongy gums, the little white ulcers that are so common in youth—all these need instant attention, if the system is not to be poisoned by the conditions they produce. A visit to a dentist every

three months—whether it appears to be needed or not—is a most wise precaution, and in the long run may save many pounds.

Massage the gums every day after tooth cleaning. Massage brings the blood to the surface, and so stimulates the gums and helps to keep them in a healthy condition. Unless the gums are in a good condition (and they will not be unless the general health is all it should be), no teeth can long continue to be sound. The really heart-breaking tragedy of the loss of teeth with not a spot of decay is simply the result of gums that have been allowed to fall into a flabby, spongy condition.

Antiseptic dentifrices harden the gums as well as clean the teeth. Never use soap, or any preparation of soap, to clean the teeth. Soap discolours, and is, apart from this failing, not a good dentifrice.

One of the most simple, and certainly most old-fashioned of dentifrices, is precipitated chalk. Another is made by mixing—

$\frac{1}{2}$  oz. prepared chalk.

3 oz. carbonate of magnesia.

Never use any acid to whiten the teeth—that is a task for a skilled dentist. The only safe acid for the amateur is lemon juice—and that not used too frequently. The method to adopt is to brush the teeth with plain lemon juice. Then brush thoroughly with equal parts of powdered charcoal and finely ground salt. Wash mouth thoroughly with warm water, and, as said before, don't repeat even this comparatively harmless application too frequently.

### A Commendable Habit

The habit of rinsing the mouth thoroughly after meals with warm water in which has been dissolved a pinch of bicarbonate of soda cannot be too warmly advocated.

If the teeth are inclined to ache and

the gums feel tender, as they so frequently do at the beginning of a cold, use this mouth wash; it will be found speedily to relieve the conditions—

1 *dr. tannin.*

6 *fluid dr. tincture of myrrh.*

2 *fluid dr. tincture of tolu.*

For keeping the breath sweet and fragrant there is nothing better than frequent rinsing of the mouth with salt and water, and the occasional use of a really good aromatic mouth wash, such as the following mixture—

10 *gr. boric acid.*

25 *drops tincture of myrrh.*

10 *drops oil of lavender.*

15 *drops tincture of eucalypti.*

15 *drops oil of peppermint.*

*Sage tea up to a pint.*

Those who like the taste of cloves will like this excellent wash—

2 *oz. eau de Cologne.*

1 *tablespoonful powdered borax.*

10 *drops tincture of myrrh.*

20 *drops oil of peppermint.*

2 *tablespoons of honey.*

$\frac{1}{2}$  *pint boiled (cooled) water.*

Use enough to be pleasant in a tumbler of water.

## MASSAGE OF THE FACE AND THROAT

### Exercises to Make and Keep them Beautiful

MASSAGE is one of the oldest forms of beauty culture. Oriental scholars tell us that the Chinese understood and practised it 3,000 years ago. Much of the beauty of form of the ancient Greeks is attributed to their universal custom of bathing in oils and massaging afterwards. In 450 B.C., Hippocrates wrote: "Rubbing can make flesh—and cause parts to waste." Massage, if only on account of its antiquity, is worth consideration, but always the words of Hippocrates should be taken as a warning. *The*

*wrong sort of massage will only aggravate the trouble it seeks to aid.*

Massage may be either a means of soothing tired and jagged nerves, or a stimulant. It can be a help towards getting rid of the waste products of the body, assist a feeble digestion, and the condition of muscles, even bones, may be influenced.

Massage is a science, and must be studied and practised arduously before certain skill can be obtained, but *any* girl can teach herself the simple movements that will help to keep the youthful contours of her face and throat.

There are four principal movements in massage. The most useful for the amateur is what is termed "effleurage"—a stroking movement. Always in one direction. Generally performed with the tips of the fingers only, although *sometimes* the whole hand may be used.

Kneading. The professional term is "pétrissage"—very useful for decreasing the size of a too fat neck or double chin, but a movement that must be learnt from a professional, as the position of all the muscles must be understood.

"Massage à friction" is performed by circular movements of the palm of the hand, or the ball of the thumb. A fairly strong pressure is used to stimulate the action of the skin.

"Percussion"—or "Tapotement"—is most useful, and can be performed by mechanical means or the fingers—*slapping* is a form of this treatment!

### Magnetism that is Invaluable to a Tired Face

It cannot be doubted that the fingers give something no mechanical aid can ever give. The animal magnetism given out by a strong and healthy person is invaluable to a tired face—for this reason it is always better to *be* massaged than to massage when you are tired and fagged.

A really good skin food must always be a preliminary to massage of the face and throat. Liberally applied five minutes before, and not removed for five minutes afterwards—this is a most helpful and important part of the treatment.

Every housewife ought most clearly to understand how enormously important it is that all massage movements on throat and face shall be in an upward and outward direction.

Start with the forehead, firmly stroking with the first and second fingers of each hand (well covered with skin food) in the proper direction. Do this a dozen times.

Work out the lines over the nose—if any. Then on those by the *side* of nose.

Here the palms of the hands may be brought into play. Start by placing forefingers near temple, palms at side of chin. Work palms gently upwards till they reach temples.

### Round the Eye

Use the third finger only for massage round the eye—its gentle pressure will do no harm to the tender tissues.

A thorough slapping beneath the chin and along the line of the jaw will do much to preserve their purity of outline, and the same treatment, plus a vigorous kneading, of the ridge of fat that *will* form on the top of the spine as middle age approaches will keep that special horror at bay.

Massage removes fat more quickly than it replaces it. The haggard woman who is striving to regain roundness of outline must not despair when results do not show quickly.

Regular, gentle massage with a nourishing skin food never yet failed. Massage of the neck should be reinforced by simple exercises—

1. Throw head back as far as it will go.
2. Bend head forward until chin touches chest.

3. Turn head slowly to left, then right. Repeat each movement six times slowly.

A "Slapper" is a very useful possession for the amateur masseuse. Get one with a really flexible handle.

When using the "Slapper" start at the base of the throat. Tilt the head back and slap sharply upwards along the line of the jaw bone, first on one side, then on the other, letting the steel vibrate as it *will*. If you hold by the extreme end, and slap lightly, but with intention, the effect should be a distinct little stinging tap each time the "Slapper" touches the skin.

### Singing for a Beautiful Throat

It is rather curious that throats are sometimes very much neglected by those who will take the most careful care of their complexion—yet the line of her jaw and chin, the smoothness and rounded beauty of her throat, has much to do with a woman's apparent age.

Deep breathing and singing are helpful, naturally, in making a well-developed throat and chest, and everyone can practise deep breathing, even if they cannot afford a course of lessons in voice production.

Here are some exercises that are especially useful in developing the throat and chest:

Stand before your open window clad only in a vest and knickers. Breathe out slowly until you feel you *must* draw in air.

Now draw in a breath, as slowly throwing back the head at the same time. Breathe *out*, and *in*, again, in the same way—but turning the head to the *right*, as well as backwards.

Repeat, turning head slowly to *left*.

About six times is sufficient to do these exercises, at first. At all events, never continue any deep breathing exercise after the slightest feeling of giddiness makes itself apparent.



Put hands on shoulders. Draw in a deep breath. Count six in your mind slowly. Then as slowly let out breath, lowering elbows as you do so.

Stand straight, arms hanging at sides. Raise arms sideways and upwards. Draw in a breath until arms are as high as you can reach. Lower arms slowly, outwards and sideways, until they are level with shoulders.

Bend body rather forward, arms well open that chest may expand. Breathe in with head raised. Pause, with arms held level with shoulders. Lower arms slowly.

This exercise is not really complicated, though it sounds so, and, taken slowly, is splendid for all the muscles of the throat and upper chest.

Sit erect in a chair, the lower part of your spine touching the chair back, your feet firmly on the floor. Bend head forward until it touches chest, now drop it slowly backward. Keep as far back as possible, and in a relaxed condition move slowly first to left, then to right. You will find this rather a difficult exercise, but persevere. After a week you will be amazed to discover you possess muscles you knew nothing about before.

Lie down on the floor. Raise your right knee, clasp your hands round it, and pull your head and shoulders upward, letting them do the work as much as possible. Try to touch knee with forehead.

Lie down again and repeat with left knee. (N.B.—Remember that you are trying to exercise the muscles of your neck and shoulders, not your legs and hands. Endeavour to use effort in the right place, and go gently, until muscles respond.

### THE CARE OF THE NAILS

#### Manicure and Pedicure

NO hand can be charming if the fingers end in ugly or untended nails. Whilst a too large and ill-shaped hand will be redeemed by filbert

nails that gleam with that translucent pink, pearl-like gloss that is a sign of the perfectly healthy, properly looked after nail.

Over-manicured nails are a horror. The makers of cheap manicure sets and dreadful "nail varnishes" have instilled the wrong idea into many a pretty little thoughtless head.

The sight of blood-red lacquered nails on a by no means immaculate hand makes the sensitive shudder.

Manicure—yes, by all means, but first get the hands into a good condition. Then give the nails the same five minutes of daily care. Never, never paint the nails with even uncoloured varnishes.

A nail in good condition will be a pretty shell pink, a well-marked crescent at its base, have a soft natural shine, and no rough skin or "agnails" (not hang-nails, as they are so often named!) to mar their beauty.

#### When Special Care Must be Taken

Ill-health is quickly shown by the nails. They become thin and brittle, grow abnormally quickly, or have lines, or white spots upon them. A girl who is delicate and anæmic will need to take very special care of her nails if they are to do her credit. Bland pills or this tonic will be found excellent—

- 1 dr. amm. citrate of iron.
- 1 fluid dr. tincture nux vomica.
- 1 fluid oz. syrup of orange water.

To make up 6 ozs.

Dose—A tablespoonful in water three times a day.

In any case, if the nails are themselves in a bad condition, apart from any local cause, then tonics and lots of good food are certainly very essential.

Of course, if work makes it necessary frequently to immerse the hands in hot soda water, the nails will suffer badly, and require great care if they are not to break and splinter.

Put the hands in cold water as soon

as possible afterwards, and endeavour to avoid any task that may injure them in their too soft state. In half an hour or so they will be normally hard again.

Nail biting is a cause of ugly fingers as well as ruined nails. Only will-power will really cure this unpleasant habit. The nail-biter is always highly strung and sensitive in temperament. Once she realises the ugly consequences of her more or less unconscious act, her subconsciousness will come to her aid and cause her to shrink from it in disgust.

Painting the finger-tips with bitter aloe is sometimes advocated, but nothing but an intense desire to cure it ever really conquers the habit.

Stains on the nails can usually be removed by lemon juice. If this fails, use peroxide of hydrogen (10 vols.) on a scrap of cotton wool, twisted round the tip of an orange-wood stick.

Sometimes, particularly if some games are played, or much housework done, the nails are inclined to be tender on pressure. Never neglect this condition, but use this soothing and healing salve—

- 10 gr. zinc oxide.
- 10 gr. boric acid.
- 1 dr. lanoline.
- 1 dr. vaseline.

Mix thoroughly, and smooth a little well into the base and sides of the nails twice a day.

Used nightly, this salve will quite do away with any tendency to agnails.

Never use any steel implement to push back the skin at the base of the nail. One made of bone, or an orange-wood stick, are alone permissible.

Manicurists charge from eighteen pence to five shillings to do what any girl can do quite well for herself, for manicure is a most simple art.

First immerse one hand in a basin of warm soapy water. A dessertspoonful of soap flakes in an ordinary pudding

basin, with a teaspoonful of liquid ammonia, is an excellent combination. Soak finger-tips for five minutes. Dry gently, and proceed to do any cutting and filing needed.

## Nails Should Not Need Polishing Powder

The nails should be cut (or filed) well away from the sides—thus encouraging a close habit of growth—and rounded slightly at the top. Sharply pointed nails are not pretty, and they are also liable to work damage to themselves and the things in which they catch.

After cutting, use lemon, or peroxide bleach. Dip fingers into clean warm water, dry, and rub all over nail with the healing salve prescribed, or a little pure vaseline.

Wipe off, and either rub the nails against the palm of the other hand until they shine softly, or, if a more brilliant effect is desired, use a chamois buffer.

Well-cared-for nails need no polishing powder, which, indeed, is not good for them, but when nails have been neglected and look dull, a very little finely-powdered pumice-stone mixed with rouge may be used.

Once the nails have been brought into a good condition, it is the simplest matter to keep them so by rubbing on a little grease each night, and acquiring the habit of always very gently pushing the cuticle back at the base of the nails every time the hands are dried.

The author of this section wishes to express her thanks to the J. B. Lippincott Company, of Philadelphia and London, for their courtesy in allowing her to include herein certain information contained in their admirable work, "Beauty and Health," by Lois Leeds and Hilda Kaji. This book is a thoroughly practical work which should be in the hands of every woman who values her appearance.

# THE HOME GARDEN

*A garden is an essential part of the majority of homes and the housewife is usually as interested in her flowers as in the rooms themselves. In the following Gardening Section a calendar of operations is given, together with hints on many aspects of this most fascinating subject.*

## THE YEAR'S WORK IN THE FLOWER AND KITCHEN GARDEN

### JANUARY

**Flower Garden.** If any bulbs such as tulips, anemones, or narcissi remain unplanted, they must be got in without delay during the first open weather. Those which have been planted earlier and are showing above ground should be protected from frost and heavy rain with soft straw or fern scattered lightly over them. Flower borders may be dug if the weather is open. This had better be done with a fork rather than a spade, to lessen the risk of injury to the roots. Look to dahlia tubers which have been laid away, and if they seem to be damp bring them into a warm and dry place.

**Kitchen Garden.** Do not lose a day of open weather. Beans may be sown for transplanting in March. Sow early kinds of peas in warm borders. Sow thickly in drills. Peas should be sown with potatoes, celery, etc., between the rows, as two rows a good distance apart yield as much as three near together. The sowing had better be deferred if the weather be unfavourable.

### FEBRUARY

**Flower Garden.** If the weather is not severe, beds and borders should be regularly raked over. Care, however, must be taken where bulbs are planted, not to disturb them. After frost, look

over the beds to see if the plants have been raised. If they have, press them firmly into the soil. Roses should be well mulched with strawy manure. Crocuses, hyacinths, and tulips, will require to be guarded against the attacks of mice. Whenever a mouse-hole is seen, fill up with soot. Sparrows are most destructive to crocus blooms. The best protection is to lay some lines of black cotton about 6 inches from the ground. Towards the end of the month sow hardy annuals in small patches.

**Kitchen Garden.** Never leave vacant ground undug if it can be helped, especially at this season. Sow long-pod broad beans in drills 3 inches deep, and 2 feet 6 inches apart. Potato planting should be started. Plant horse-radish crowns at a depth of 18 inches. Autumn-sown cabbages, which were pricked out, may now be finally planted. Sow cucumbers and melons, in seed pans under glass. Sow a succession of peas as soon as possible. Draw the drills wide at the bottom, and sow the seed regularly. Early crops of radishes and lettuces should be sown in sheltered ground, and covered in during frost. Early turnips, globe artichokes, carrots and spinach may be sown in sheltered places.

### MARCH

**Flower Garden.** Crocuses are in full bloom, while hyacinths, tulips, and many more are coming forward in all

their glory. Empty flower beds must be dug over and dressed, the walks gravelled, the grass rolled, daisies, dandelions, etc., removed from the turf, seed sown in the bare places, and the whole garden kept trim and neat, so as not to put the first bright blossoms of the spring to shame. Hardy border plants—as primrose, auricula, and polyanthus—may be sown, and plants which have been in frames during the winter should be re-potted. Stocks, asters, phlox Drummondi, marigold, snapdragon, and pyrethrum should be sown in pans and placed on a hot bed. Plant out carnations. Prune hardy roses about the end of the month.

**Kitchen Garden.** The principal month for getting in main crops, and not a moment of favourable weather should be lost. Sow early purple sprouting broccoli in the last week, and the dwarf late purple for use in March following. Sow cabbage for summer on warm border; protect, when young, if the weather is severe. Sow a few early horn carrots in open weather. Sow summer cauliflowers, leeks, radishes, lettuces, broad beans, parsley, spinach, and early turnips. Sow a succession of peas. The principal crop of onions should now be sown in light rich soil. A succession of French beans, seakale, rhubarb, and asparagus may be kept up.

## APRIL

**Flower Garden.** All kinds of hardy annuals may be sown now in the open ground, where they are required to bloom, without fear of injury. In every case sow the seed thinly, and when the young plants come up thin them out freely, leaving each plant plenty of room in which to develop.

In most cases it is advisable to make two or more sowings of the same plants, at a fortnight or three weeks' interval, as the younger ones come in to replace any that may have failed in the first

batch, and help to prolong the flowering season. Sweet peas and convolvulus major, mixed and trained over trellises and fences, present in summer and autumn a beautiful appearance. Mignonette combines well with the dainty Iceland poppies, or sweet sultans and nasturtiums.

The following is a good selection of hardy, free-growing, free-blooming annuals, which, sown now, will thrive in almost any garden soil and bloom the summer through: Antirrhinums (snap-dragons), amaranthus (love-lies-bleeding), candytuft (in snow white, rich crimson, bright carmine, and deep purple), convolvulus (major and minor), canary creeper, lupins, mignonette, marigolds (French and African), nasturtiums (especially dwarf Tom Thumb varieties and the new "Golden Gleam"), poppies (Oriental and Shirley), the rosy saponaria, sweet sultans, sunflowers (single and double), and Virginian stock.

The half-hardy annuals which come into bloom later in the season should now be sown in shallow boxes, placed under some slight protection, and the young plants transplanted to their blooming quarters when large enough to handle safely. These include the many strains of asters, ten week stocks, lobelias, petunias, verbenas, and zinnias. As they come up the young seedlings need care and watchfulness during this capricious month, that they be not scorched with hot sunshine or withered by keen north-easterly winds. Some slight shading may be needed from time to time, and supplies of water during dry weather.

**Kitchen Garden.** Arrears should be made up at the earliest possible moment. Sow runner beans, brussels sprouts and carrots; celery, in rich soil on a warm border, and spinach every fortnight. Where a constant succession of peas is required they may be sown when the last sown are fairly through the ground dwarf peas are



the best. Sow turnips and cucumber for ridges, cauliflower, savoy, lettuce, radishes, and vegetable marrow to plant out. Finish planting rhubarb, seakale, and asparagus as soon as possible; the soil for these cannot be too rich. The second early crop of potatoes should be planted the first, and the main crop the last fortnight in the month. Get the main crop of onions in the first week, if not done last month.

### MAY

**Flower Garden.** During May the home garden demands increasing attention and watchfulness. Although the days are long and sunny, the nights are often treacherously cold, with frost at times, felt all too keenly by the young seedlings, which, from last month's sowing, are just pushing their way through the ground. Any light protection that can be laid over them at night and be readily removed is valuable. Sheets of brown paper are an effectual device for small gardens, and boughs of evergreens and fronds of bracken for larger spaces. Any seed-sowing that has been inadvertently overlooked should now be attended to without delay, not omitting seeds of wallflowers, pansies, snapdragons, and hardy perennials, to obtain nice young plants for autumn bedding.

Our climbing plants will now be claiming attention—the clematis by its long sprouting shoots, which seemingly gain several inches in length in one day, and are so brittle as scarcely to bear the very necessary process of fixing up; the climbing roses, Virginian creepers, and ivies, which will each require their share of training and pruning. One of the most charming of climbing plants for a warm wall is the Dutch honeysuckle, which flowers profusely early in May, its sweet scent rendering it especially valuable for cutting. It requires but

little care beyond a severe pruning in the autumn, and is readily propagated by rooting its layers in the summer.

Towards the end of this month we may expect some warm showery weather, during which it will be safe to plant out the soft wooded, or bedding plants, such as geraniums, calceolarias, fuchsias, begonias, heliotropes, cannas, and also the half-hardy annuals we have raised from seeds sown in boxes under glass, as lobelias, petunias, stocks, etc.

In former times the system of bedding out in vogue was severely strict, the plants being arranged in stiff rows, each of one distinct and sharply defined colour; scarlet, yellow, and blue being favourite contrasts. In the reaction following from this stiff method of arrangement, the use of geraniums and bedding-out plants was not infrequently tabooed altogether; only annuals and hardy old-fashioned flowers being allowed a place in the garden. Although there is much to be said in favour of this sweet, old-fashioned, cottage-garden style, yet the happiest and most satisfactory results are certainly obtained by a judicious combination of the above two methods.

Separate borders, or beds, however small be the garden, should be devoted to the growing of plants most desirable for cutting purposes, so that fresh flowers for home decoration may never be wanting, while the general appearance of the garden is not detracted from. Autumn is the best time in which to start such a border, when good rooted clumps are obtainable; but, if preferred, the seeds of perennial plants may be sown now for flowering the following season. The border should contain a collection of such plants as hollyhocks, campanulas, Canterbury bells, columbines, Japanese anemones, chrysanthemums, Michaelmas daisies, the evening primrose, and any other favourite flowers for which

you cannot find room elsewhere might here find a congenial home.

**Kitchen Garden.** Hoe and thin out onions, carrots, and parsnips. Beans, broccoli, and brussels sprouts may still be sown, if necessary. Some quick heading sorts of cabbage may be sown for use in autumn; and cauliflower to come into use in October. Sow scarlet runners and kidney beans, lettuces, radishes, and all herbs for salads. The first-sown celery may now be pricked out on to a warm border. Cress may be sown every fortnight. Peas may still be sown for a succession. Spinach (round-leaved) may be sown.

## JUNE

**Flower Garden.** The rose justly claims her place as queen of the home garden in June, as no garden could be considered complete which did not possess a rose tree in some shape or form, either as a standard, half standard, dwarf bush plant, or as a climber. Although we are now enjoying their fragrance and bloom, and those who possess them not are naturally desirous of acquiring them, yet this is not the right time for planting. Young trees should be obtained in the autumn when the summer growth is completed. Unless severe frost occurs planting may be continued at any time until March, but not later.

The soil most suitable for successful cultivation of roses is a well-drained, moist, and somewhat adhesive loam; cold, stiff, clayey soil being too liable to crack and become dry in the summer just when the blooms are expanding. A liberal dressing of manure should be given in the autumn, and liquid manure water in the spring. The rose is a gross feeder, and needs much nourishment.

Insects, especially green-fly, are troublesome pests, requiring a constant watch to keep them down. There are

many patent insect destroyers advertised, but a simple, quick, and most effectual method of cleaning the bushes consists of the use of clean water, without stint, applied regularly with a syringe or fine-rosed can.

The infected leaves should be held gently with the fingers of the left hand, keeping the fingers moving all the time; the insects will then wash off easily the moment they feel the touch, and cleaner than if the plants were syringed for a long time, as they cannot bear the slightest contact with the fingers and water without going. Shaking the shoots occasionally during the process will also help to clean them of drowned flies. No chemicals are needed by this method.

Mildew is another disease to which rose trees are liable; this is caused by variation of heat and cold, or continued dryness at the roots. Dusting lightly the stems and foliage with powdered sulphur, and giving water, at first gradually, then more copiously, to the roots is the best remedy for this disease.

Where a plantation of roses is made, other plants of a non-spreading habit, as lilies, gladioli, campanula pyramidalis, are valuable for intermixing and providing a display of bloom before and after the rose trees bloom.

In the flower borders a small hoe or hand-fork is now frequently needed with which to stir gently the surface of the soil and prevent it from becoming too hard and cracked in dry weather. Too much watering is not recommended, but where it is necessary to give water at all a good soaking twice or thrice a week is preferable to small doses every day.

All kinds of bedding plants are the better for having their flower stems picked off until growth is well established; this will also greatly prolong their blooming season. Pansies and violas should be regularly picked over to prevent them running to seed and

to keep the flowers from deteriorating in size.

The thinning and planting out of annuals should also be completed, taking care to fill up any gaps now visible amongst those previously planted. Shorten back the shoots of any plant which may have done flowering in order to induce a second bloom, and peg down verbenas, petunias, *tropæolums*, etc., so as to render them as effective as possible. Give supports to other plants in good time, especially those growing quickly, lest their heads get overweighted and break off with the wind. Small twiggy branches make excellent supports for plants not above 2 feet in height, but stout stakes are needed for such robust plants as dahlias, hollyhocks, lilies, *gladioli*, etc. If required, a further supply of hardy annuals for late blooming may still be sown in shady spots, to be transplanted when large enough to handle into the positions where they are to flower.

**Kitchen Garden.** The last crop of beans may be sown. Broccoli and brussels sprouts should be planted out. Plant out celery seedlings; shade and water after planting. Sow main crop turnips, endive, lettuce and all other salads. Thin all crops that require it as soon as the plants are strong enough. Winter parsley may be sown. Earth up potatoes after rain, when the surface soil is tolerably dry.

## JULY

**Flower Garden.** In July the home garden may be said to have reached the height of its glory, for it is now that the summer-flowering plants attain their full development, and our chief occupation this month lies in the endeavour to maintain as long as possible their brilliance and beauty. The blossoming time of some flowers, however, especially annuals, is but of short duration; and, wherever this is found to be the case, they should be

cleared off as soon as their blooms are over, and immediately replaced by other and later flowering plants.

Verbenas, petunias, phlox *Drummondii*, heliotrope, *ageratums*, etc., will now be growing apace, and require frequently pinching out in order to preserve uniformity of height and design. Sweet peas which have bloomed early may be cut back a few inches in order to induce a second bloom, and the same treatment will prove beneficial to other annuals, as *Virginian stock*, *lobelia*, etc.

In the flower borders care must be exercised in staking and tying up everything that requires it before it is broken down by the wind, especially such tall-growing subjects as hollyhocks and dahlias. These fine plants are too often thrust at the extreme back of a border, close up to trees or shrubs, where they have no chance of doing themselves justice, and their lower leaves are too often destroyed by red spider and caterpillars before their flowering is half over. Roses should have their decayed blooms cut away, frequently, and where their growth is weakly, a layer of rotted manure will also prove beneficial.

**Kitchen Garden.** Clear the ground of all crops of peas, beans, etc., as soon as done with. Make the main plantation of borecole, savoys, brussels sprouts, and broccoli. Cauliflowers, if sown in May, should be planted out for autumn use. Main crop of celery should be planted, and early crop earthed up. Sow lettuce for succession, and thinly to stand; endive and turnips for winter; spinach and all salads. Cut herbs for drying as soon as in full flower.

## AUGUST

**Flower Garden.** Where there is a greenhouse in which it is desirable to have a few plants in bloom during the winter, some seeds should be sown now.

Mignonette, five to seven seeds sown in a pot the size required for blooming, will be better than transplanting them. Ten-week stocks for early spring flowering may be sown in a seed-pan and pricked out in pots, and some of the newly-layered pinks and carnations, when well rooted, can now be potted and brought under glass for winter blooming. White Roman hyacinths for Christmas should now be bought.

**Kitchen Garden.** Late crops of broccoli and borecole may still be planted. Sow cauliflower, onions, main crop of winter spinach, parsley, cabbage for planting out early in the spring, red for pickling. Plant cabbage; cauliflower for late use. Sow early horn carrots for use in spring, and hardy lettuce and radishes for winter.

## SEPTEMBER

**Flower Garden.** The flower of the month, now in its chief beauty, is certainly the dahlia, and few more effective and decorative plants could be chosen for our garden.

The cactus type is the most useful and popular of all the dahlia family, as they are invaluable for supplying cut blooms. Where these plants have made too robust a growth during the season, owing to the amount of rain, they will require an occasional thinning out and disbudding where first-rate blooms are desired. A few branches cut away from the side growth, and the buds rubbed off here and there, will soon make a considerable improvement and a good soaking of manure water during dry weather will also add to their brilliancy of colour, and prolong the bloom until cut down by frost.

The tubers of dahlias should not be lifted until they are well ripened; November is the best time. All the mould should be shaken from them, and they should be hung up to dry

gradually in any place where there is no fear of frost.

The work of propagation should continue briskly this month. Cuttings of calceolarias, fuchsias and any other plants which we may wish to divide or increase should at once receive attention. The July layered carnations now require potting, giving water very sparingly, and placing the pots under the protection of a cold frame or at the foot of a warm wall.

This is also the best month in which to put out young plants of pansies, violas, etc., to make a display in the spring. Rose trees, if required, should be ordered from a reliable nursery without delay, as the sooner we get them planted and established before frost sets in the greater are our chances of success.

In early September, the bulb catalogues arriving daily remind us that if we would have spring flowers in bloom at Christmas no time must be lost now. White Roman hyacinths force early with scarcely any trouble, and the earlier they are planted the sooner will they bloom. Three bulbs, if small, are sufficient for an ordinary sized flower pot. They should be potted in light sandy soil, and the pots placed out of doors for a month or five weeks, covered with coal ashes or coconut fibre to the depth of several inches to induce the bulbs to make strong root growth before they are brought under glass. If brought gradually into heat about the beginning of November they will be well in bloom at Christmas.

**Kitchen Garden.** Prepare all vacant ground for winter crops; weeds should be hoed up while young. Plant cauliflower under hand-glasses, or in sheltered places. Earth up and water celery; on light soils celery will be stimulated by the addition of 1 lb. of salt to 4 gallons of water. Cabbage may now be planted for coleworts, and (if not already done) winter crop of spinach may be sown in first week.



## OCTOBER

**Flower Garden.** Spring flowers such as hyacinths, tulips, daffodils, narcissi, snowdrop, crocus and anemone should be planted.

All trees, shrubs, etc., that are to be transplanted should be moved now, and young trees should be tied to stakes to prevent them being destroyed by the winter winds.

**Kitchen Garden.** Take advantage of dry weather to earth up celery, and store onions, apples, pears, and various vegetable roots. At the end of the month plant out August-sown cabbage. Watch for slugs on cauliflowers. Lettuce and endive may be planted in sheltered situations. Manure and trench all vacant land. A good substitute for stable refuse is prepared hop manure.

This is a favourable time of year to add garden lime to the vacant plots for its sweetening effect on the soil and also as an insecticide. One may use up to 8 oz. of garden lime to the square yard, applied as a top dressing after the digging.

## NOVEMBER

**Flower Garden.** If alterations in the arrangements of the garden are contemplated, they should be thought out and proceeded with during this, the first month of the gardener's year. Manure should be freely applied to beds and broken in.

Grass plots and walks should be brushed over, and the leaves thrown into a heap in an odd corner. They should be turned occasionally with a fork, and, when well rotted, they can be used with great success in potting.

All creepers should be tidied up. Roses should be transplanted and briars should be planted in preparation for the next budding season.

If there are any tender plants which are not yet under shelter they should

be attended to immediately. Dahlia roots may be stored in a dry place. They should be dug up carefully so as not to damage them.

**Kitchen Garden.** Pruning and transplanting are generally best done this month. Get all heavy work, such as digging, manuring, trenching, forward as much as possible, and clear the ground. A few early broad beans may be sown thickly in light soil in a sheltered situation: they must be protected in severe weather by litter. Cauliflowers, lettuce, cabbage, savoys, brussels sprouts, and other winter crops should be kept clean, free from slugs, and the dead leaves gathered. Early frame peas may be sown in very sheltered spots; rhubarb and seakale should be cleared from dead leaves, and the ground covered with a layer of straw, manure, or any other protection.

## DECEMBER

**Flower Garden.** This month the home garden must be cleared up for the winter. All roots, etc., that have been stored should be given constant attention. They may have been bruised, or become rotten, and all such injured plants should be carefully removed. If frost is very severe, plants with tuberous roots should be placed in soft dry sand. Labels should be carefully examined and renewed if necessary.

The top dressing placed over the beds last month should be well dug in, and all gravel paths and garden walks must be kept in thorough trim.

**Kitchen Garden.** The operations directed for November may be carried on this month. During favourable weather, ridging, digging and trenching may be performed. Transplanting may still be effected in mild weather, and manure got on the ground during frost.

## GENERAL GARDENING HINTS

**Chrysanthemums.** (Culture). These are of easy culture, and propagated by dividing the root in early spring, or by cuttings in May, or by layers about the end of July, which will take root and flower in the same year. The summer variety will bloom from June. Plenty of moisture and a light rich soil is required. To produce dwarf plants, take shoots just before formation of the flower buds and strike in heat.

**Calceolarias** always do well when planted out before the weather becomes too warm, since these popular bedding plants enjoy moist conditions.

**Dahlias.** Put the bulbs in a box and just cover with mould and place them in a warm room on a shelf or in a cupboard, and keep moist. In a short time you will see the shoots appear; when about 2 inches high take them out of the mould, taking care not to break the roots. Then cut them up, leaving a bulb or piece of bulb to each shoot, and put back into the box until about 1 foot high. It is then advisable to put the box out in the sunshine during daytime, and bring them in at nights. Plant out at beginning of June. Keep off all side shoots until the plants are about 2½ feet high.

**Dahlias and Earwigs.** The enemy of the dahlia is the earwig. To trap this destructive insect half fill a small flower-pot with paper and hang it, upside down, on the top of the cane which supports the dahlia. It will be found that the earwigs, instead of eating away the heart of the flower, will climb up the cane into the paper. The paper can be shaken out every day and the earwigs destroyed. The above will be found to be an infallible way of protecting the flowers against this pest.

**Forget-me-nots.** Anyone who is the fortunate possessor of a copper beech in his garden should make a point of having the ground underneath thickly

planted with forget-me-nots—instead of having a bit of shabby, bare, patchy grass which is usually the case under trees—the beauty of one is enhanced a thousandfold by that of this other; the rich brown and blue forming a delightful contrast. The same effect may be obtained with the dark wallflowers and forget-me-nots.

**Ferns.** When ferns are beginning to look brown and no fresh leaves appearing, put a small piece of raw beef about ½ inch square in the pot burying it quite near the root and as deep as possible, and you will find after a day or two, the fern will become much better. This is especially good when re-potting ferns.

**Fuchsias.** To secure fine shapely plants of these, pinch them systematically until some six or eight weeks before they are required in flower. When it is seen that the pots are full of roots, give liquid manure once a week, gradually increasing the supply until the plants get it at each alternate watering.

**Mignonette.** Where mignonette is to be grown it is a good plan to fork in plenty of old mortar or slaked lime, as this plant will not succeed in soils deficient in lime. In fact a dusting of lime over the surface of the soil before forking it up is highly beneficial to the soil and to the plants that are to be grown.

**Roses (Planting).** Many inexperienced amateur gardeners make the mistake of planting roses in late spring. The best time is November. In cases of spring planting the wood should be closely examined. If at all shrivelled, fence round the tree with three or four sticks, and enclose the tree with a sheet of brown paper, then fill in with fine light soil till the tree is entirely buried. Removing the covering in a fortnight, it will be found that the wood is plump, and ready to break into growth.









